THE PIT®

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RESISTANCE
AFTERMATH
ACROPHET
ACCUSED
PRONG
ACCEPT
SM5D
IMAGES
DISSENT
REVIEWS
MAIL-ORDER
CATALOGUE

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THE PIT®

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The Accused

Ted, Andy & I talked to Blaine of the ACCUSED at their show on April 28th at the Aztlan theatre in Denver. They played a packed show with Seattle bro's BROTHERHOOD and local rippers KEEP IN MIND and ACID PIGS. After the interview, Blaine and the ACCUSED boyz went on to show that they're still going as strong as ever, despite problems with COMBAT and other sideline bullshit.

Interview by Patrick with assistance from Ted and Andy.

Did you just start touring?
Yeah, this is the second day. Played Salt Lake City last night.
How long are you touring for?
Six weeks. We're going all over the United States and Canada.
BROTHERHOOD is touring with you?
Yeah, it's the Splattered Straight tour.
Are you going to do another album after this tour?
Yeah, we're looking for new label right now. We're not on COMBAT anymore.
What happened with COMBAT?
Who knows, you'd have to ask them.
Did you guys plan on doing all those cover songs on your last lp or did it just turn out that way?

We just did it, didn't really think anything of it.

Do you like what you've seen of Denver?

Yeah, sure. They could use some stage lights though.

After playing for 7 years as the ACCUSED, have you changed your approach to playing live?

You get more comfortable with it, but still use the same kind of assault. You get a charge out of playing. A lot of the more popular bands seem to stand around and play. We stay home and practise all day.

How's the scene in Seattle nowadays?

Seattle hasn't had any all ages clubs for about two years now. They don't allow all ages shows. For a long time there were lots of teen dance club type places and they'd always been drug havens, all kinds of shit going on. Then as a response, the city shut down all the underage stuff. So we play out of town...Tacoma and Richland, but it's not the same as playing in the city. Not everyone wants to drive out there.

Have you toured Europe?

Yeah, in November. It was excellent. 7 countries, 25 shows, 28 days.

Are the audiences different in Europe?

They don't have a lot of the hang-ups that we do. Like alcohol's not a big deal. Mostly what we played in Europe were Youth Centers, and they sell beer, and it's no big deal. There's rarely a problem with someone getting drunk and fucking up a show...certainly no more than what happens at "no alcohol" shows here.

What record was on your turntable when you left your house?

Well, actually I took it off before I left. I just got a couple of DICKIES singles I've been looking for. I had the "Gigantor" single on.

How do you think Hardcore is changing?

The main problem is that still, it's so negative. There's too many people who are just into it for the negative aspects. It's too bad, because at one point, I think it could have been a strong political voice, but the negative aspects are overplayed.

What did you have for breakfast this morning?

A chicken sandwich, some place in Wyoming. Started driving last night, tried to get a couple hours in and it started snowing, and we're touring in this little truck so we had to pull over and get a hotel...woke up this morning and it started snowing again...

Is the band line-up the same as the last album?

We got a new drummer, Steve. We had another drummer after Dana; he went to Europe with us and he was just the worst. At the end of the tour we had to quit doing a lot of the songs because the guy just refused to play them correctly.

What do you think of America?

It's great, you gotta love it.

PRONG

Three individuals, all with notable credentials in the Underground circuit, combined their talents for a few jam sessions apart from their independent acts. Then, as if by Destiny, they inevitably made the move to abandon their separate bands and form anew. The result was PRONG: Tommy Victor, Mike Kirkland, and Ted Parsons. They self-produced a demo and their first vinyl release "Primitive Origins" (a 7" ep) with money from their day jobs. Locally ignored, they struggled for a time playing small venues before recording their full-length album "Force Fed." This album was originally released by the British label Southern Studios, available in the US only as an import until it was licensed to In-Effect Records. PRONG has since been on the cover of SOUNDS and has every rock journalist in a bind trying to describe exactly what they do...myself included. Tommy and I swiftly addressed the Press and other elements of PRONG we thought needed a little explaining.

Interview by Bryan Davis.

About the press, are you satisfied with what's been said about you?

Tom: Oh yeah, I mean sometimes I disagree, and sometimes it's right on. Right now I have a real blase attitude towards a lot of the stuff that seems to be repeating itself with what people say and they just sort of steal from what another journalist has written.

So they don't pay particular attention to the music, they're just writing an article about you.

Tom: That's sometimes true. I feel that way and especially in the British press, Ted really felt that they weren't concerned with what was going on with the music and lyrics. There's something very superficial about a lot of the press.

They were just regurgitating what they heard about you.

Tom: Yeah, just the big hype. They use PRONG for some kind of hype. Just to pat themselves on the back a lot of times.

You've been labelled Avant Garde, do you consider yourself as such?

Tom: I can see why we've been labelled that. In fact we played as part of an Avant Garde festival in Holland. It's kind of weird. I just think that we're so non-classifiable in many ways that we can be classified as Avant Garde. I mean, real A-G music is not what PRONG does, that's for sure.

It came out in other interviews that you really didn't intend for your music to be totally different than what was currently available on the market. What was you first intention?

Tom: It was totally a hobby at first, just having fun with it. Then I thought it would be good to put out a record, do a couple of shows. It got better as we went along. It's always been a challenge to ourselves. That's what we're basically concerned about: trying to come up with better lyrics and different ideas, getting better on our instruments. We're not really thinking about what direction we're going, just go with what feels good.

You have said that your music is more raw noise than anything else; how can you vary that and still achieve the same intensity?

Tom: It's actually pretty simple...take early SWANS, for instance. I think we have that same energy but we channel that rawness into more concrete riffs. Not that we're the first band that's ever done that, many have...but the essence of the brutality of the music still comes across. We're channelling that into real, concise riffs rather than blatant atonality.

You've described your music as a drug. What should it do when it takes effect?

Tom: It should hit you with the same energy that the music has, it's like a real therapeutic type of drug where you're releasing some of that tension. Maybe like an anti-depressant type of feeling.

You don't feel your music is somewhat dismal?

Tom: In the end it isn't because it celebrates some of the frustrations that people have. The end note isn't the down note. You should feel relieved afterwards. It should be that way; whether it is or not, I don't know. None of us play in a band to bring anybody down.

Then do the words reflect how you see society or some darker side of reality? They're pretty point blank at negative feelings.

Tom: I think if people really got into what the lyrics were about, they would agree with the words...like what people get out of listening to JOY DIVISION or BLACK FLAG, it's like you agree. You think, "yeah, I feel the same way" and that makes you feel good. Relieved. I think we target and question a lot of things about the world and American culture. Hopefully people will see that, see some of the things we try to reveal, and think about it a little bit more.

How would you describe the overall theme that PRONG projects?

Tom: There's no ideology behind the band. Every lyric has its own identity in a way, rather than everythin leading to some singular concept. We're not trying to shock people through the lyrics, like, say, SLAYER does; shock lyrics to go along with the shock music. We're not singing about straight-edge. We're not doing anything with unity or patriotism...we have a tendency to target the media if there's anything related but that's still more personal than political.

Do you feel you're making way for other bands to be more experimental in their sound?

Tom: I really don't know, and to be honest, I don't think so. We may fall between lines but I don't think we're opening up anything new. It would be great if we were but I wouldn't put us on that pedestal.

You've been called a Crossover band, for lack of a better word. How do you define that term?

Tom: That is for lack of a better word. I have nothing against that, but when you think about Crossover, you think about HC/Metal Crossover and that's not how we consider it (as far as PRONG's sound is concerned). We like to consider it crossing into every aspect of hard-hitting, guitar-oriented music in the last 15 years. It's a culmination of rock going back to Sabbath, the Stooges, punk, post-punk, now thrash metal. If there is a crossover, it goes across all those different periods.

Do you purposely put sarcasm in your music?

Tom: Oh yeah, definitely in the lyrics and the music too...I mean for instance, a lot of people say that "Senseless Abuse" sounds like "Looks That Kill" by MOTLEY CRUE, and they think I don't know that. Of course I knew that when I came up with it, but that doesn't make a difference. It's sort of like, "Hey this sounds like MOTLEY CRUE and I'm gonna use it," like I know what the influences are and I don't give a shit. And our song "It's Been Decided," some say that sounds like KILLING JOKE, and well, that's where we sort of got it from. Sometimes the influences are more subliminal, but if you know they're totally blatant, you might as well do them in a sarcastic way. I think the next record is going to really lay down the PRONG sound. It will establish our identity and express more than any of the other records have.

In September 1988, Important Record Distributors, home of the Combat and Relativity labels, announced the formation of a new label, IN-EFFECT Records. This decision was one influenced and instituted by a strangely mixed yet closely knit group of IRD/Combat affiliates: President Barry Kobrin, Head Of Purchasing Alan Becker, then-Salesman Howie Abrams and AGNOSTIC FRONT. The breakdown went something like this: A.F. had been bitching for months on end about their representation on Combat, giving Kobrin and Becker reason to fear losing the band. Throughout this period, Abrams had been pushing Becker to push the idea of a new label on Kobrin and so on...Late that summer, all the right dominoes would fall into the appropriate places and A.F. would record their "Live At CBGB" Lp for IN-EFFECT.

"Our gripe with Combat," explains A.F. guitarist Steve Martin, "is that at the time our last record, "Liberty and Justice For..." was released, there was a big reshuffling within the company. For a while there was absolutely no one working our press, handling our tour support, budgeting our projects and so on. It was really a fucking drag to have worked so hard on something only to become a victim of circumstance." When the IN-EFFECT concept saw fruition that summer, it was foreseeable to some that Martin would end up handling press duties for the label. He joined up after a few meetings concerning the structuring of the new company.

Soon after, Howie Abrams took over as IN-EFFECT product manager. A well-known face on the New York Hardcore Scene, Howie had also served as a roadie for the likes of NUCLEAR ASSAULT and ANTHRAX before landing the sales job that would eventually lead to his IN-EFFECT gig.

Before long, the label's roster was rounded out by a number of significant signings: avant-garde crossover kings PRONG decided to release their first-ever domestic product on IN-EFFECT, namely their acclaimed "Force Fed" album, remixed, remastered, repackaged and featuring an all-new bonus track "Bought & Sold." By that time, IN-EFFECT had also secured the rights to the BAD BRAINS' ROIR cassette for a CD-only re-issue entitled "Attitude-The ROIR Sessions." Both of these releases would accompany the flagship "Live At CBGB" on March 3rd.

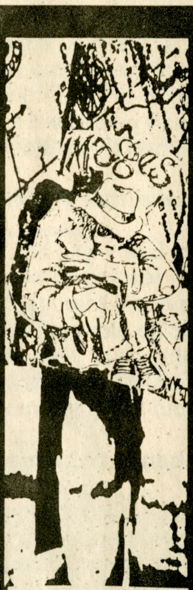
The second wave of IN-EFFECT signings included 24-7 SPYZ, a South Bronx based four-piece comparable to early BAD BRAINS, LIVING COLOUR, FISHBONE, RED HOT CHILI PEPPERS and VAN HALEN (no, not with Sammy). Their debut "Harder Than You" lp is out now. SICK OF IT ALL, the uncompromisingly brutal NYHC quartet, also signed around the same time. Their first full-length vinyl effort, "Blood, Sweat and No Tears," should be out in May, as will the first vinyl from NYHC up-and-comers RAW DEAL.

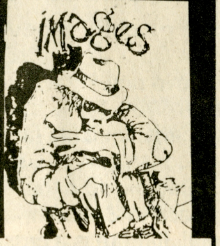
No mention of IN-EFFECT would be complete without reference to the forthcoming "Ball Of Destruction" 7" by MADBALL, an outfit fronted by AGNOSTIC FRONT vocalist Roger Miret's 12-year-old brother, Freddie. With musical support from A.F. members Vinnie Stigma, Will Shepler and brother Roger, Fred has come up with a raging eight song offering of primal NYHC. His coarse, gruff vocals blow away those of contenders twice his age. In fact, he even contributes guest vocals on the new "Live At CBGB," at the end of "Blind Justice" and on all of "Last Warning."

So there you have it, the official one-time-only IN-EFFECT bio for THE PIT.

-steve martin

IMAGES





IMAGES were one of the first bands to contact me when we started the MOSH PIT thing; we've carried their tape "Yours Not Mine" since PIT #1. They've continued to work on new projects and play out in their area. Here, finally, is the PIT interview to introduce the unknowing to IMAGES.

Interview by Patrick.

IMAGES are: Rusty Pistachio, vocals; A.J. Wolf, guitar; James Sulewski, drums; Mike Listman, guitar; Roger Shrader, bass.

When did IMAGES start?

We started in November 1986, two and a half years ago, with a few member changes in the first six months.

Why did you start a band?

I guess it all began in Jr. High School and High School, of being socially and mentally aware of the many problems which not only confront individuals in this adolescent time frame but expand into a much larger picture. It began with going to shows because they were raw and honest...aware. You think about playing in a band until finally the will and desire are strong enough to push you over the edge, to make you get off your ass and work.

What are the inspirations for some of your lyrics?

"Can't Quit" is exactly what the title suggests, it is about not quitting when you believe something to be right. The inspiration is the result of all those who have gone before. "Space Kiddets" is a song about IMAGES, it is us from writing music to playing it. Generally, all of our lyrics are in a personal vein, well thought out and hopefully thought provoking.

Is there a story behind the cover of the "Yours...Not Mine" cassette?

The song "Yours...Not Mine" is a reflection of taking responsibility for one's own life regardless of the circumstances that follow. Although there is no deep story behind the cover art, a bum or streetperson, homeless or whatever other names one can think of is an example of being responsible to yourself with the basic needs of survival. The flip side of the coin is maybe that individual was irresponsible, therefore thrown into the situation or circumstances that follow. The artwork overall doesn't presuppose any given message and the lyrics are pretty self evi-

dent: you have one life, live it to the fullest extent, but take into consideration how your actions affect others.

Why the name IMAGES?

The name IMAGES was taken right from our song of the same name. The name symbolizes one of two things, or both from our perspective. It is an awareness of not trying to present a mere image that is the in "thing" of the time; it's about not living up to any given image, but to be the person you really want to be. The other realization is the inevitability of always presenting an image regardless of what you wear, say, or look like. Someone is always going to walk away with an image of you or whatever they saw. Both connotations aren't to be taken negatively or positively, they are just two perspectives of the name IMAGES.

What cities do you play in most, and how do the scenes relate and connect?

Our scene covers a large area: DC, Annapolis, Baltimore and surrounding suburbs, and there is a lot of variety. Since most of the band live in Annapolis, we'll begin there. The major bands existing now in the area are IMAGES, IRON CHRIST, and THE HATED. Shows are few and far apart because halls are hard to find and expensive. It's a small, non-violent scene and when there are shows, people come out of the woodwork. Baltimore in its prime had the best scene, at least three shows a week. Of course this was three years ago and after the original Loft closed, any other attempts were destroyed due to skinheads. Recently, due to the Progressive Music Society located at Towson State University, there has been a steady increase in shows with other great bands such as RED DIE #9, DEF CON, KRACK, etc. DC of all places has the biggest and best organized scene, much credit going out to the people behind Dischord records. The problem however is the politics involved in playing some of the clubs, and also many only support Dischord bands which is pretty fucked up. A new Dischord band will play places like the 9:30 club 2 years before any other new band, simply because they are a Dischord band. The new hope is two girls, Pam and Shanna, who book Friday nights and Saturday matinees at the Safari club. To a large extent we fit into the DC scene because of our following and because of DSI records, an odd-man-out label supporting odd-man-out bands.

IMAGES' cassette "Yours...Not Mine" is available in the MOSH PIT RECORDS catalogue.

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ACCEPT

Dave Reece, ACCEPT's new vocalist, was in Colorado Springs in late February. He and Wendy are old pals, so we got together at Jinx's cocktail lounge for a conversation about the new ACCEPT, their new album, and impending US tour. On the way back to the house, Dave treated us to a listen to the new album, "Eat The Heat." I gotta admit, I've never been a huge fan of ACCEPT, but this stuff will peel the gold off your tooth fillings; and the songs have lyrical strength as well. It's hard to believe a guy from Colorado Springs could replace Udo...hard to believe, that is, until you hear him. Check the record out, and meanwhile, read on...

Interview by Patrick and Wendy.

Who's in the band right now?

We've got three of the original guys: Wolf Hoffman on lead guitar, Peter Baltes on bass, Stefan Kaufmann on drums, the guys from ten years ago. Jorg Fischer left the band, so we got a new rhythm guitarist, named Jim Stacey, from England. We just got him three months ago. Wolf did all the leads and rhythms on the album. He usually did it anyway. Jim is basically a hired gun; he's gonna be a full member after this tour that's coming up.

When did you start working with ACCEPT?

How I got the gig was, Dieter Dirks, the producer, is a good friend of a lady named Lucy Forbes, of Rock Congress in L.A.; and she was basically an agent for me, trying to find me a gig. She got me some rehearsals with Yngwie, and I worked with Mitch Perry from MICHAEL SCHENKER for a while, and some other stuff. Anyway, ACCEPT had a guy from England named Rod Armitage, after Udo. They had him nine months, and when the production came down to the deadline to start, Dieter sat down in pre-production with Rob, and said "No way, he hasn't got it." That's after they auditioned 200 people to get this guy. So Dieter said they could have the studio, but he wasn't going to produce them with that singer, he said it wasn't right for the band. So they had released press with this guy, everything was out in the open, then they had to get rid of him! And after that, I got a call from Lucy in January of last year. I was working here as a painter, I'd given up music for almost a year, living in Colorado Springs. I was totally depressed, living in a fucking shack. And I got the phone call, she says "You still wanna rock n roll?" and I said "Yeah" and she told me ACCEPT was interested in me, Dieter had listened to the tape I'd made with Mitch Perry. And I said "Yeah, I'll do it." I mean my bags were packed, I was ready. So I got a phone call from Gaby, our manager, and they flew me over on the second of February. I auditioned for six weeks, went into pre-production with the band first, and then Dieter, and they all listened to it, made their choices on the new songs, to see if my voice worked with it. And it did. The final audition was March 9th, a club date in Cologne, at a place called the Empire. It was an underground gig, we weren't gonna hype it. The place held 400 people, and we had 2000 screaming Germans there. It got out on the street that ACCEPT was back. It was a fuckin nightmare. We had kids diving everywhere. We played mostly old stuff. We had to. They just wanted to see how I could handle the Udo range. We did "Balls To The Wall," "Russian Roulette," all that stuff. And my voice handled it, they said I passed the final audition, the crowd liked me. After the first two songs I thought it was all over, cause they just kinda stared at me. Udo's pretty popular in Germany. They were like, show us your shit. I said to myself, it's now or never, if I don't do it, I'm out. So we kicked ass. We rehearsed for three weeks for that gig, and it worked out. After that, I was in. That was March 9, 1988. After that, we went into pre-production for the album. Basically, all the titles of the songs were there, but the English wasn't so good. So I used my interpretation of what they were saying, kinda rewrote all the lyrics with the guys and we straightened that out. Pre-production...well, it takes (producer) Dieter three years to put out a SCORPIONS album. So after 90 days of pre-production, arranging the 12 songs, we went into actual production in July. And we finished the album in December.

Where'd you record it?
Dirk's studios, in Cologne. After that, we got all the vocal tracks down. I had nose surgery, kinda held everything up, I was having a vocal problem because of massive sinus infections. So I had to go into the hospital, and Wolf went in and finished all the leads, and then I came out, and we knocked off the vocals. It went pretty quick after we got into regular recording. From then on, I just got back from New York, we did a major thing there, Mark Weiss, our photographer, did the album cover with us there. We're going to go rehearse now, after the video shoot next week, we're going to rehearse in Jersey. We're gonna rent a house, live there, rehearse, everything. Cause it's close to New York but it's cheaper to live in Jersey. Then we want to do a small club tour, four weeks, in the states, before we go out on a major tour with a headliner. We wanna do that because the band hasn't toured in like four years. The record will be out April 10th in America.

Is there any truth to the rumour of a Russian tour?
There was talk of us starting a tour in Budapest, Hungary, behind the Iron curtain, to do some live shows in front of people who wouldn't really mind if we fucked up, cause they don't know our music that well. But we decided it was a bad idea to start in the Eastern bloc. We would have done Gdansk, Poland, and Leningrad and Moscow, and then come here and jumped on the major tour. But we decided to wait until the album's out there, and people know more about it. We'll start here as a support act in the major arenas, and then we'll go back to Europe in the fall and do a headline tour, and then go to Japan, and back to the states for another month. It's fantastic how rock is accepted now in the Eastern Bloc, though. They're opening a lot of doors. There's a Russian band, GORKY PARK, have you heard of those guys? They're heavy. They're breaking music in Russia more than they did. GORKY PARK toured in Russia, and I think they did a few shows in New York. The intense part is, even if they're a successful band, they don't make any money. The country gets all the money back, puts it in the economy. The band lives well, and all, but they don't get rich by any means, especially to American standards. So they're incredibly dedicated to their music. And they're just fucking people. You don't see some guy and go oh, he's a Communist. SCORPIONS did their warm-up tour in Leningrad, and it was 10 nights sold out. There was no difference. The kids went fuckin nuts, thrashin in the crowd, it's just people. They don't want fuckin war...who wants fuckin war anyway? I fight enough battles with myself every day. I love Gorbachev, I think he's gonna help us a lot to clear our vision, and the world's gonna be better because of him.

What were you doing musically before ACCEPT?
Well, I worked in some club bands in Minneapolis, one called DARE FORCE, that was my band for a few years, we did a lot, but we used the popularity in the wrong way, it kinda went to our heads. We headlined an 18,000 seat sold-out show in Minneapolis, and we thought we were rock stars. Doesn't work that way. Then I was in a band called LILLIAN X, we played the infamous DJ's Rock n Roll Nightclub! And numerous other small things, I started singing about thirteen years ago. I trained at the Metro Opera Company when I was eighteen, for nine months. I got the operatic voice, the DIO thing. I was really into Dio at the time. So then, when I was working with Dieter, he heard the operatic-like quality of my voice, and he sent me to a woman in Germany called Siegred Meyer, a rock n roll vocal teacher. She was fuckin happenin. She's magic, this woman. She can scream her balls out. We spent three months, seven days a week, working on each song. Phrasing, timing. A lot of singers tend to sing ahead of the track, so I worked on how to lay back in the pocket, get the grooves going. Get the character and colour into my voice, cause that's what makes a guy different. People imitate Jagger, Tyler, everybody. And if you're imitating somebody and you think they're strange, and they're not a great singer, well at least they have something.

Are you going to do another album after this?
We're scheduled to tour 275 days of the year, to get the record around, and because ACCEPT is a touring band. Always has been. We've been out with IRON MAIDEN, JUDAS PRIEST, OZZY. Did all the moster shows, Donnington, etc. After that, after we get the year out of the way, we've already got like fifty songs for the new album. Everybody's got their time in the studio. I can work with Peter, and Peter's pretty much one of the main songwriters, the bass player. He gets the melodies together, puts them on a tape, and everybody adds their parts, and I write lyrics to what he did, and all that. So we've got an arrangement of the songs for the next album. I don't know exactly what the scheduling is, but there are five more records that will come out, as of now. By the way, I haven't said it, the album's called "Eat the Heat," scheduled for April 10th release this year.

What do you think of All-Star Wrestling?(which was on the tv in the bar)
Wrestling. It's so funny, all these people like the fuckin' PMRC and all these assholes...have you ever been to a wrestling show or a football game and seen the zombies, fucked up out of their minds, walking in the crowd? I mean drunk, and fucking drugged out. You go to a concert and see kids with drugs and shit, but it's not half as bad...I've been to these places and seen the fuckin dope, and drinking, and people fighting in the crowd. If Tipper Gore got a look at this shit, she'd flip out, y'know? How close to the Romans are we if we watch this? But a kid wears his hair long, gets tattoos on his arms, plays rock n roll, he's a monster. It's like our song "Don't Kiss The D-Train." It's against teenage suicide because life's a fucking bitch for kids in this world. Especially in America. Pressures, you know, we got this stupid crack scene happening, no future, too many doctors and lawyers, there's nothing for the kids to do. They're trapped. We're not trying to be political in the song or anything, but just take a look at life. "Generation Clash" is a song about misunderstanding between a kid and his parents, and that's one of the real tragedies of modern life, I think, is that all these fast-business parents don't take the time to care about the family they've created. And our song called "Mistreated," a nice ballad, real eerie, we use sitars, all kinds of shit. It's really abstract but it's heavy. We got away from the concept in the songs...we used to be a real concept band. Basically it's just sleaze rock party stuff now, but it's clever music.

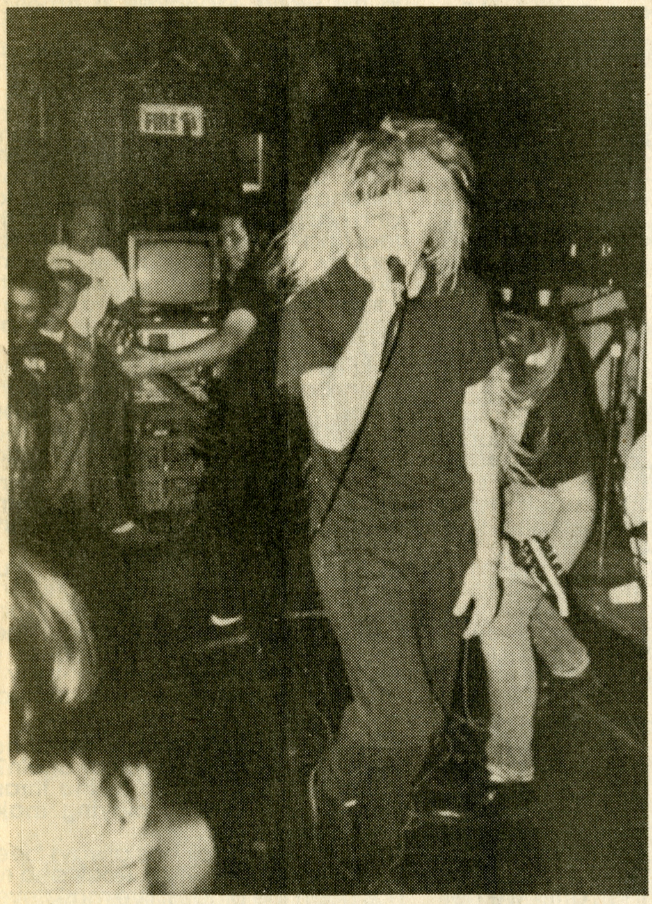
But no matter what, the tabloids and magazines are gonna try to say some stupid shit like you're promoting teenage suicide or something.
In England, there's a major drug problem with Ecstacy, and our song "XTC" is about fucking, and they think we're eating fucking ecstacy! They might ban the album because of that. That's how silly the mentality is. They don't want to influence the kids.

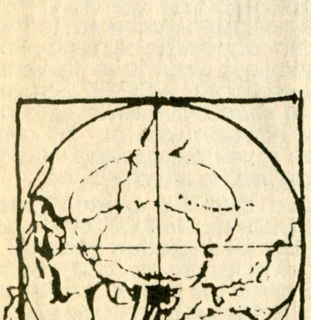
Why do you think heavy metal has become so hugely popular again? I mean like even down to the thrash bands, with SLAYER playing major arena shows, etc.
Man, rock and roll has always been there, no matter what. Rock and roll has been the biggest live music ever. Look at the US festival. There were 350,000 people on metal day. It's always been live music. That's why these bands tour so much, because we don't sell a lot of records but people know us, and they come see us live.

You sell records, but you don't get airplay, is what it is...
You're right. Because we don't sell out, we're not gonna conform to the mass media standards of music. For massive success, you have to write songs for everybody. ACCEPT is a certain kind of sound, a certain kind of band. We haven't sold out by any means, we're still the fucking heavy metal band we've always been.

I've noticed that the overall hard rock sound, bands like BON JOVI and RATT etc., has even gotten heavier.
They're going back to their roots. Bands are given the break, like GUNS N' ROSES, and everybody goes, why don't we go back to where we really are? Let's write songs for ourselves, and not the masses, all these people.

RESISTANCE





RESISTANCE are: James Watson, guitar; Chris Friedman, guitar; Willie Delatore, bass; Edgar Bravo, drums/backing vocals; Jon Hudson, vocals on the last demo (they're seeking a new vocalist, with style between Millie of KREATOR and Geoff Tate of QUEENSRYCHE).

What does your name mean to you as a band?

Our name is a defiant stand against many things. We resist the nonsense that only whites can play thrash, as we have blacks, whites, and hispanics in the band. We resist the notion that thrash is noise, by putting elements of melody and technique in our music. We resist the notion that thrash lyrics have to be sexist or satanic by writing songs that deal with political and religious hypocrisy, racism, the downfall of moral standards, etc.

Where did the name of your new tape, "And Denied Was Their Future," come from?

Well, the first song obviously, which is a title cut. Basically it is a cry of frustration and fear that there will be no future for us or our kids because the old fuckers in charge are screwing it up for us. Spilling oil and ruining the environment, pseudo-religious leaders lying and screwing the gullible, foreign unrest. It's really making every next day a blessing because any moment some country could start a chain reaction and that's it!

What's the most interesting gig you've had?

Every gig is better than the last because we are finally building up a following. But there was this gig with

NECROPHAGIA LA where everything kept fucking up, the lights would go off, or the mike, or one of the guitars. Still, there was a huge pit going on in this mud pool. And then at the end the police came by with spotlights and a helicopter blowing dirt and shit all over the place - it was cool!

How has your music progressed since the first tape and since you've started?

So much; we are constantly striving to get better. Not so we can say "Oh we're bitchin' musicians" but so we can better express the ideas we are trying to convey.

Where do you think the independent underground music is headed?

Well sometimes I find it encouraging as I hear good things like DEATHROW, DREAM THEATRE, CORONER, etc. but then there's all these numbskull POSSESSED clones and S.O.D. wannabes or whatever, and it's a rarity to find something new and interesting, so I feel bands should challenge themselves to incorporate individuality into their music. But since most underground labels offer an early look into a band's career, it's understandable that immaturity may be present. I mean, SACRIFICE's first album is junk compared to their second.

What is the difference between music and noise?

No music to me is melodic. That is, in a certain measure of time (beats) it has to have a beginning and end with obvious build-up. A machine gun firing has no time measure or high/low sounds in the music. On the other hand, bird singing does, and maybe a wolf's howl. But then NAPALM DEATH...

How has the response been to your cassettes?

Pretty good. You know, we feel our tapes should have gotten us signed to some independent label, but we are getting a lot of good reviews and positive fan response.

What's in the future for RESISTANCE?

Well, we're going to re-record three songs off of the first demo and get some new songs together and make another stab at the record label market, get some more shows under our belt and just keep going on.

What are some of the new songs?

Our newest song is "Disguised as Nobility," which is about this white supremacy bullshit. Of course it's not as big as the media has made it, but in any degree it's something to be addressed. How they have elevated their obviously mixed up and broken inner selves to a false sense of superiority. And then our song "Misused Power" which says, everyone is given a chance to be put in a position of authority. What are you gonna do? Fuck it up and misuse it?

Anything else you'd like to say?

The band would like to thank all the zines and fans who have supported us. Peace to you all. And hey, if you're looking for something a little different and something fresh and fuckin heavy, then give us a try.

RESISTANCE

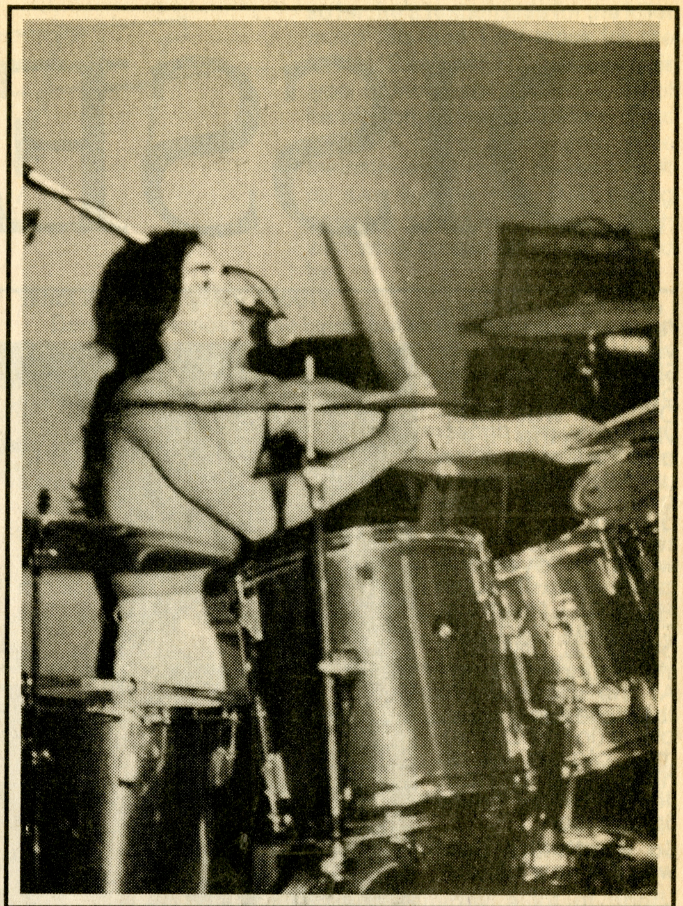
C/O JAMES WATSON

1236 E. LAPALMA #2

ANAHEIM CA

92805

USA



DISSENT

I don't know if this is really an interview...Bob from DISSENT and I had more of a Conversation. DISSENT was interviewed in the PIT #1, and this is more of an update. We talked about their new album, and the several tours they went on over the past year. Through several member changes and van overhauls, DISSENT is still pounding it out. At the show where this interview took place (in Fort Collins), they played for an hour and a half. Jesus! Just like Bruce Springsteen.

Photo: Patrick

So what's the deal with the new album?

It's gonna be hot!

When's it gonna be out?
Middle of June, probably. We're still recording it. Started two weeks ago. We're recording it ourselves.

What, in your house?

Yeah, I got an 8-track to record on.

Are you guys in Colorado for just this show?
One stop, rock n roll, one night, overnight trip.

Who's the new bass player?
Tim. He's been with us a year and a few months. You've seen him, when you played Rapid.

Oh, he grew his hair out.
Maybe. Probably.

I think he did, yeah. So what's it like singing and playing guitar at the same time?
It was really hard for a while. It's still hard. Like the off-beat stuff. But it flows pretty good. It's a lot easier than I thought it would be.

What've you been doing since the first album came out?
Well we went on tour last May and then we hung out for the summer, and went on tour last October for a month, and that was pretty cool, and we've been working on new material and getting ready to record and all that. Takes a lot longer than we thought.

Where'd you play when you toured?

The last time, we played from South Dakota to the east coast. A little bit in Canada, stuff like that. We've had some killer shows lately, like we came here in November; and some shows in Minnesota and Sioux Falls; and last weekend we played in Billings, Montana, the first punk rock show there, and it was just amazing. People were crazy, it was so cool.

So the Midwest basically rocks?
Yeah, we've had good shows all over the place, but the midwest is more consistent. We had a show in Lawrence, Kansas. It fuckin ruled too. There weren't that many people but they were way into it. It takes longer for things to hit out here, but once it does...you know what I mean. California's had everything it's gonna have, in a lot of ways. It's still got a lot of bands and cool things going on, but y'know...people think they gotta go there.

How's the van holding out?
Man, we just had to do the new tires, $500 front-end job, now we're gonna have to overhaul it before we do any more tours. We've put forty or fifty thousand miles on it since we got it, it's over 200,000 miles now. Still runs good. It's home.

What's your reaction in front of maggots?
In front of maggots I kind of quease up, my stomach kinda ties into a knot, thinking about that one that's in the FLY when she's having that dream and she gives birth to it, and it's huge, and it's wiggling around in her hands. Remember that?

I never saw it.
Ohh, you gotta see the FLY. Sick, it's this maggot, this long. She gives birth to it. It's really sick.

Yeah. What's the meaning of life?
It's illusion.

The meaning of life is illusion?
No, everything else is an illusion. Everything you see is just the light reflecting off of it. We don't actually ever see anything. Trying to figure things out in life is a quest.

Thanks for telling me Bob.

DISSENT
4 IDLEWOOD
RAPID CITY SD
57701 USA

AFTERMATH

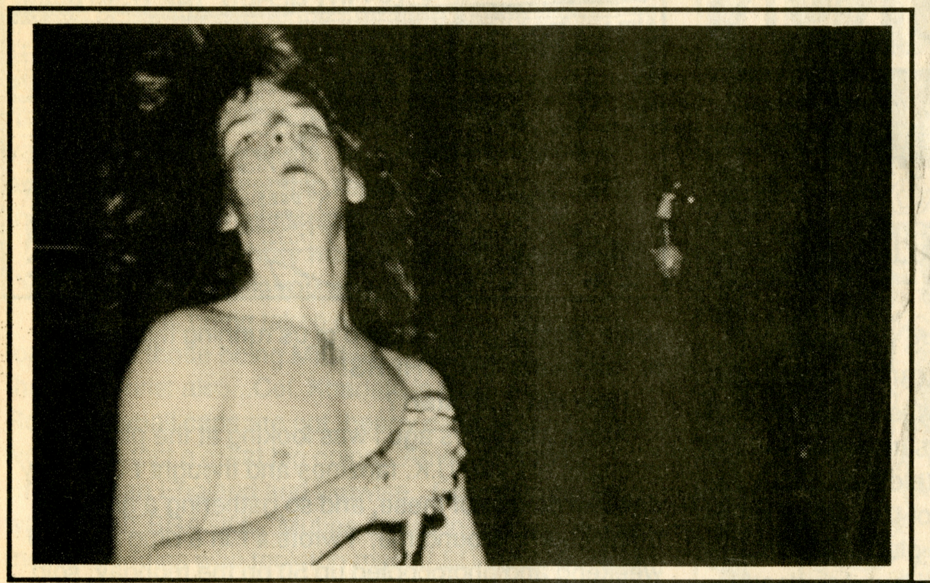
AFTERMATH is Brett Deitz, lead vocals; Preston Ford, rhythm guitar; Derek Voit, drums; Marc Deitz, lead guitar; Chris Wilson, bass.

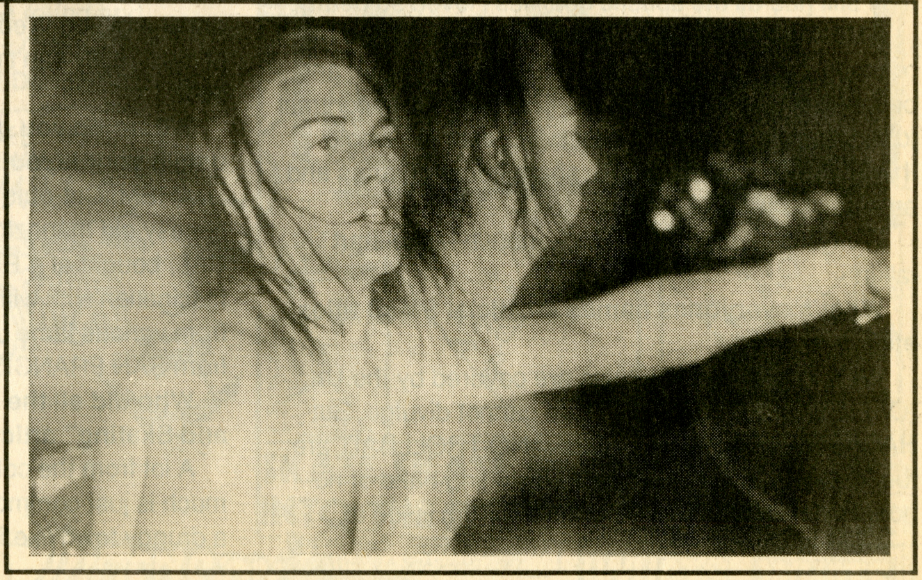
When did the band start?

We'd all been jamming together while in separate bands for over a year, but AFTERMATH didn't form until July of 1988. We found that we work well together and have similar interests, so things came together right away. Chris took over on bass in December because he showed more promise and talent than our original bassist.

When have you played so far?

We've played Quigley's a number of times with bands such as DEAD SILENCE and DISSENT and the Grove with SOAK and EXPATRIATE. The only fucked up situation we've been in was our first show in Denver when Brett called 10 minutes before show time saying he was stranded in Boulder without a ride. When he finally showed up, we were a nervous wreck and the crowd started wondering what the hell we were doing.





What's your music like?

Our music, like all music, is a reflection of what we see in society, especialy what we see through the media. We try to combine hardcore's energy with more technical thrash-type shit. We're all influenced by the same type of music and attitude. Some of our favourites are C.O.C., VIO-LENCE, CRO-MAGS, AGNOSTIC FRONT, TESTAMENT. Preston and Marc have written all the music so far; he's responsible for the killer mosh riffs and I try more for the CRUMBSUCKERS/VIOLENCE type raunchy shit. I think a lot of bands forget their hardcore roots and are going more and more mainstream. It really pisses me off to see bands like DRI going downhill, so we try to stay in touch with what crossover music should be.

What are your lyrics about?

Derek writes most of the lyrics, but all of our songs have input from the whole band. For the most part they're political, but just like politics, involve death and violence. We have songs about the middle-east, nuclear war, cops, t.v. evangelists and other political/social/death issues. We express our personal ideas and wish everybody could do the same without falling into a trend of some sort. We don't want to preach our ideals and values to people, but we'd like them to keep an open mind towards the way we see things. None of us are old enough to vote, so the only means of expression we have is through our music and lyrics. It would take a month for us to explain all our political views, but we're fed up with the way that human rights, animal rights, humanity, and wilderness concerns are decaying in the name of politics and an apathetic population.

What did you have for breakfast this morning?

The odds of us all having the same thing for breakfast is 87,456,701.54 to 1.

What do you think of the scene in Colorado?

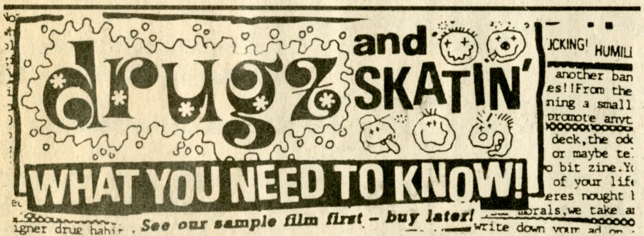
There's definitely a lot of good, talented bands around, but what we need is the kind of exposure that bands on the West and East coasts get.

AFTERMATH
4268 SUMAC CT.
BOULDER, CO
80301

god spelt backwards is nebraska

a tantalising chat with the creators of

SKATE MUTIES FROM THE FIFTH DIMENSION


drugz and SKATIN'
WHAT YOU NEED TO KNOW!
See our sample film first – buy later!
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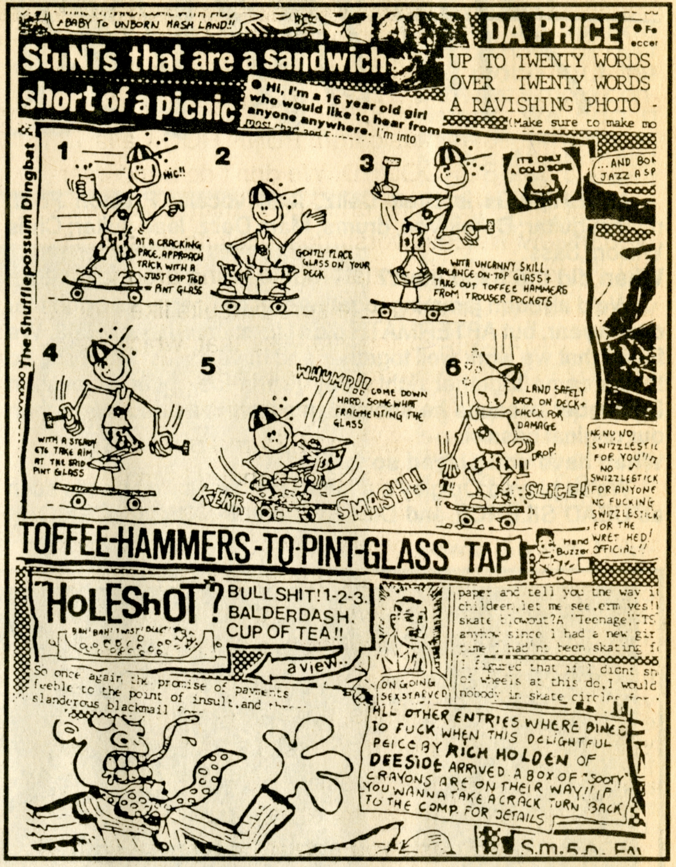
BABY TO UNBORN MASH LAND!!
DA PRICE
UP TO TWENTY WORDS
OVER TWENTY WORDS
A RAVISHING PHOTO -
(Make sure to make mo
StuNTs that are a sandwich short of a picnic
Hi, I'm a 16 year old girl who would like to hear from anyone anywhere. I'm into
The Shufflepossum Dingbat
1
HIC!!
AT A CRACKING PACE, APPROACH TRICK WITH A JUST EMPTIED PINT GLASS
2
GENTLY PLACE GLASS ON YOUR DECK
3
WITH UNCANNY SKILL, BALANCE ON-TOP GLASS + TAKE OUT TOFFEE HAMMERS FROM TROUSER POCKETS
IT'S ONLY A COLD SORE
...AND BON JAZZ A SP
4
WITH A STEADY EYE TAKE AIM AT THE SAID PINT GLASS
5
WHUMP!! COME DOWN HARD, SOMEWHAT FRAGMENTING THE GLASS
KERR SMASH!!
6
LAND SAFELY BACK ON DECK + CHECK FOR DAMAGE
DROP!
SLICE!
NO NO NO, SWIZZLESTICK FOR YOU!! NO SWIZZLESTICK FOR ANYONE NO FUCKING SWIZZLESTICK FOR THE WRET HED! OFFICIAL!!
Hand Buzzer
TOFFEE-HAMMERS-TO-PINT-GLASS TAP
"HoLEShOT"? BULLSHIT! 1-2-3. BALDERDASH. CUP OF TEA!!
BAH! BAH! TWIST! DUCK!
a view..
So once again the promise of payments feeble to the point of insult, and thr slanderous blackmail f
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ALL OTHER ENTRIES WHERE BINED TO FUCK WHEN THIS DELIGHTFUL PEICE BY RICH HOLDEN OF DEESIDE ARRIVED. A BOX OF "SOOTY" CRAYONS ARE ON THEIR WAY!! IF YOU WANNA TAKE A CRACK TURN BACK TO THE COMP. FOR DETAILS
S.m.5.D. Fa

interview by patrick

I first encountered SKATE MUTIES FROM THE FIFTH DIMENSION inside a SPERMBIRDS album a year or so ago; that issue of SM5D was a tiny glossy thing with twisted cover drawings, insane layouts that were somehow readable, and completely ridiculous record reviews. Later, we got some of their issue #6 in the MOSH PIT catalogue, and I was glad to see that they still had all the spastic qualities i loved so dearly.

SM5D stands out as a skate magazine for two big reasons: because they're from England (Bristol); and because they hardly have any photos at all, in contrast to most other skate magazines. Instead, the whole thing is crammed with short, sharp commentaries and articles and humour.

Well I'll shut up and let Hackenbush Mutie start talkin.

What's everyones names & official SM5D titles etc?

Well, as our true identities are covered by the UK "OFFICIAL SECRETS ACT" we cannot divulge. But HACKENBUSH MUTIE and BEANO TROLLBAIT are the formatting team with an ever shifting band of no-hopers helping out and contributing from issue to issue. Basically there's two of us running this outfit...and we're BROTHERS!

How did it all start?

About two years ago I was looking at the piss-poor attempts of other U.K. fanzines and thought FUCK any dolt can do one of these, and so gathering a group of trusty chums around me, I wrote #1 in a drug induced weekend and photocopied up 50 on the monday, sold em at a gig on Wednesday, and went from there. Piece of piss, really can't understand why more people don't do it.

Where do you get all the little cut-out things you use in your layout/graphix? Or is that a secret.

AHEM! Cut-outs? Well a large amount come from cheesy old magazines, like 1960's NAT. GEOGRAPHICAL, bought at a Rummage Sale, others from my foul fascination with with Underground Comics, and loads from various lame brains around the world, especially from SAN FRANCISCO for some reason!

Who did all the in-depth research for the "Drugs and Skating" article in #6?

A lot from the collective Muties sleazy past, but much is just common knowledge to any young sprog in a druggy town like Bristol.

aksarben si sdrawkcab tleps dog

SM5D doesn't just write about skating...but you know that already. What are your other interests and how do they figure into the zine?

A big interest in music from PUNK ROCK a la 77 to HIP HOP like SCHOOLY D. We don't do band interviews cos they're boring and ego-wanking but we do try to review the best/worst/most exciting gigs and the pick of the more "influential" music going around. We're all right into other strange leisure pursuits like mountain biking, surfing, egg rolling, stuff like that, which we incorporate into the zine from time to time.

Have you had any strange experiences as a result of producing such a titillating publication?

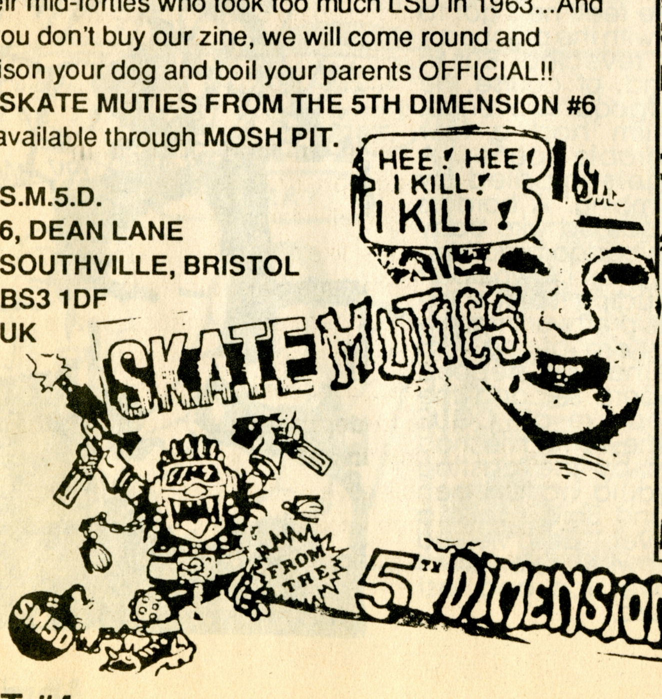
Well our magazine has been banned from several shops on both sides of the Atlantic because of various complaints of obscenity by kiddies parents...we've had threats of lawsuits from one outraged parent and a crap surf magazine...One skater (a rather famous one in the UK) threatened us with physical violence for "taking the piss out of skating"...and of course offers of vast amounts of free drugs, homosexual encounters, and invites to devil worship sessions...All pretty run of the mill for us Journalists really.

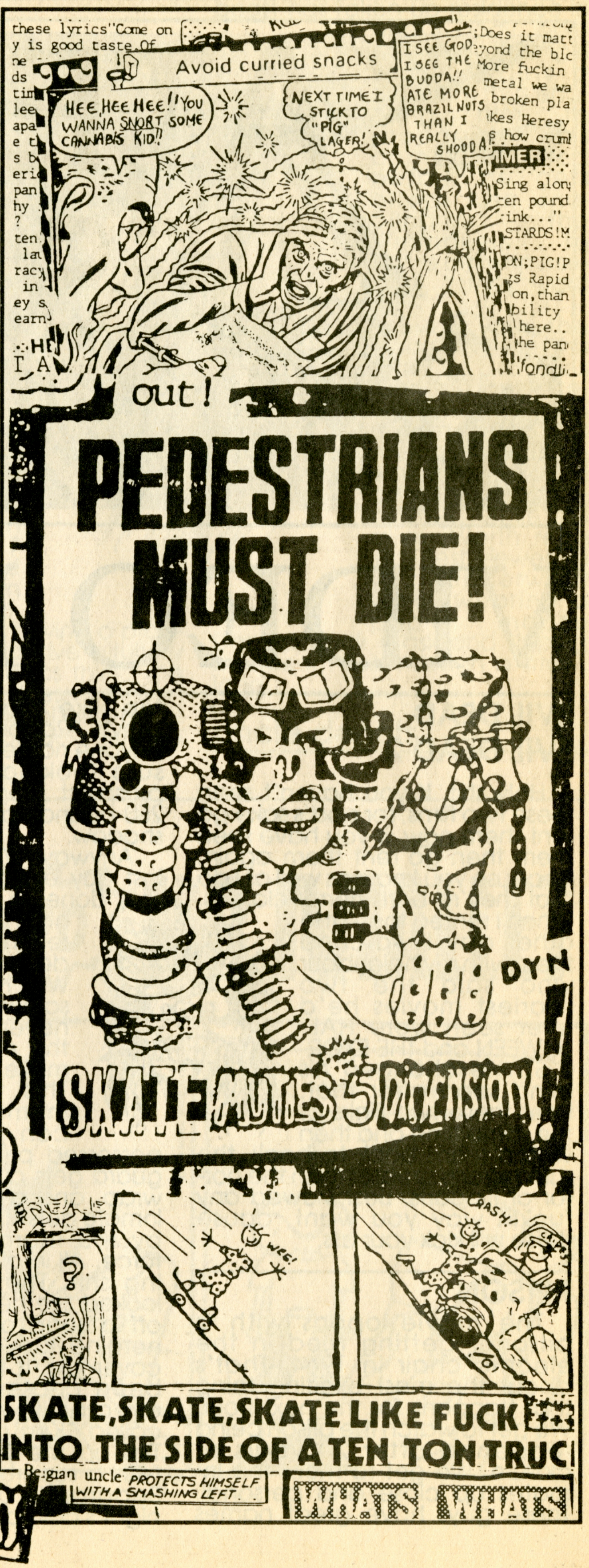
Things which simply must be made public that I've neglected to ask you about.

The world is being taken over by space aliens, the foremost of those being MICHAEL JACKSON, who's the Anti-Christ also...Col. Khadaffi is Rock n' Roll...Baseball caps are out, beeny caps are in...The world is in fact a great big onion...America is more English than England and likewise...God spelt backwards is NEBRASKA...Muties are all in fact women in their mid-forties who took too much LSD in 1963...And if you don't buy our zine, we will come round and poison your dog and boil your parents OFFICIAL!!

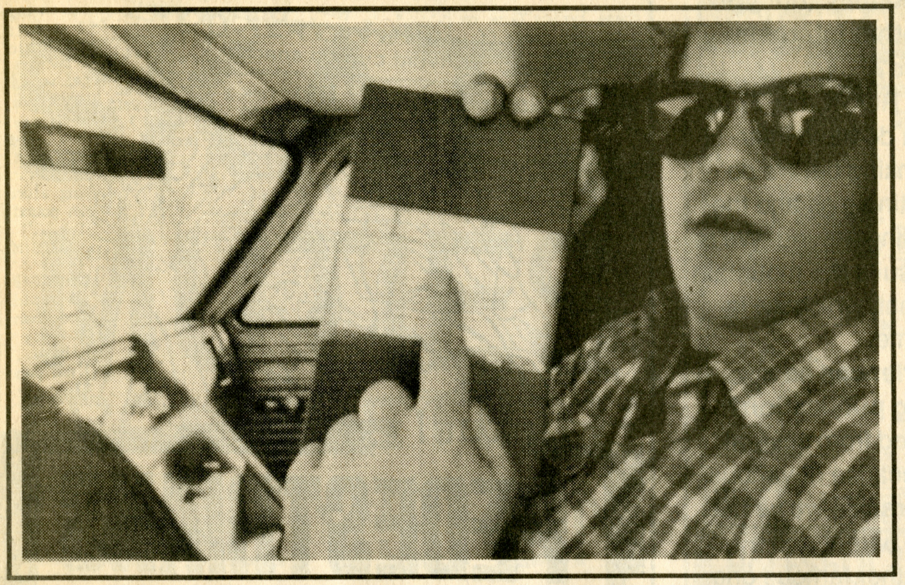
SKATE MUTIES FROM THE 5TH DIMENSION #6 is available through **MOSH PIT.**

S.M.5.D.
6, DEAN LANE
SOUTHVILLE, BRISTOL
BS3 1DF
UK


HEE! HEE! I KILL! I KILL!
SKATE MUTIES
FROM THE
5TH DIMENSION
SM5D


Avoid curried snacks
HEE HEE HEE!! YOU WANNA SNORT SOME CANNABIS KID!!
NEXT TIME I STICK TO "PIG" LAGER!
I SEE GOD, I SEE THE BUDDA!! ATE MORE BRAZIL NUTS THAN I REALLY SHOODA!
out!
PEDESTRIANS MUST DIE!
DYN
SKATE MUTIES 5 DIMENSION
?
WEE!
CRASH!
SKATE, SKATE, SKATE LIKE FUCK INTO THE SIDE OF A TEN TON TRUC
Belgian uncle PROTECTS HIMSELF WITH A SMASHING LEFT
WHATS WHATS

UNCLE DENNIS'Z



VIDEO PIT

EVIL DEAD
EVIL DEAD 2

Holy shit. If you haven't seen these two films, for god's sake go rent them now. If you have seen them then go rent them again, because you know as well as I do that they're both horror classics. When I rented these the other day I watched them with my neighbour who said the two scariest movies he'd ever seen were HALLOWEEN and THE EXORCIST. He changed his mind soon after that. Rent these two flicks at the same time and then watch them back to back, the sum terror is greater than the horror of its parts. Best viewed any fuckin way you want, cause these will kick your ass.

PRISON

The movie opens with a prisoner getting fried in the electric chair in 1964. That's about the most exciting thing that happens for the next hour. We get to watch the prison being reopened after 20 years of closure. We get to meet the inmates up close and personal. These guys have great names too, like "Rhino," "Lasagna," "Tiny," "Rabbitt." I've never met anyone named Lasagna, but I'm sure looking forward to the prospect. Hopefully she'll be a 250 pound Italian with 5 o'clock shadow.

Anyway. We find out that the last guy executed in the prison was done so wrongly and now he's come back for revenge against the warden and the inmates. Why he feels he's got to screw with the prisoners is never revealed. But in the end, of course, he makes good his revenge. This film had a few memorable scenes. A con gets impaled by possessed plumbing. A hardass guard gets a barbed wire body wrap, and a voodoo-practising inmate gets his chest blown apart by the marauding spirit's life force. All in all, pretty uninteresting shit. The hero of the film looked like he had just stepped off a soap opera set and the heroine looked like a VOGUE cover girl. If the film's title had been chosen by the casting director it would have been called "Ken and Barbie take a Trip up the River." Best viewed with a superbowl tumbler full of Seagram's over ice and last night's cold pizza.

Q

Q stands for the Aztec god Quetzalcoatl. Who, we find, has moved from Guatemala to a rooftop in New York City. This thing resembles the monster from planet Zero from the 1960's classic of the same name, but Q hath not three heads.

Only in New York City could a flying beast the size of a small apartment complex go unnoticed. It's only after innocent New Yorkers start disappearing off of rooftops that New York's boys in blue decide that something's gone awry.

The two main characters in this film are a cop (who can't decide if he's 1. Milton Berle or 2. Rambo played by David Carradine), and an out of work musician/ex-junkie turned crook who eventually finds Quetzalcoatl's nest, complete with Volkswagen-sized egg.

After the cops find the nest and lay waste to the egg, a battle ensues over the city. NYPD vs. Q. After the monster is dealt with in usual B-movie fashion, the cops still have to find the Aztec priest who is behind the human sacrifices that brought Q back into existence.

Gee - human sacrifice, flying monsters, out-of-work junkie musicians, hard ass cops, who

could ask for anything more out of a movie? It gives me a warm tingly feeling in my sac just thinking about it. This is the type of movie one would expect to see on a Saturday afternoon after watching a Doug McClurgh double feature on your local cable channel. Best viewed with a head full of acid and a six pack of amyl nitrate.

RAWHEAD REX

Ok. If you're a Clive Barker fan, then this flick's for you. If you're not a Clive Barker fan then you're not shit, but this flick is still for you. The story is taken from Barker's trilogy The Books Of Blood, which are also worth checking out, for starters.

A couple of centuries ago Rawhead Rex was buried under a huge stone column, by the locals of a small Scottish village. When a farmer tries to remove the column from his field he releases Rex; who in turn moshes his way through the village and surrounding countryside, feasting on human flesh and urinating on/baptising the local priest, and generally just raising hell (not to be confused w/Barker's HELLRAISERS)(or that RUN DMC lp).

Eventually, of course, th' monster's reign in flesh is ended, but not without a bang. I'm not tellin you who or how or what, rent it to find out. You'll be glad you did. Best viewed with a hookah full of your favourite bud and the complete works of Clive Barker at your feet. A definite must.

THE BEAST WITHIN

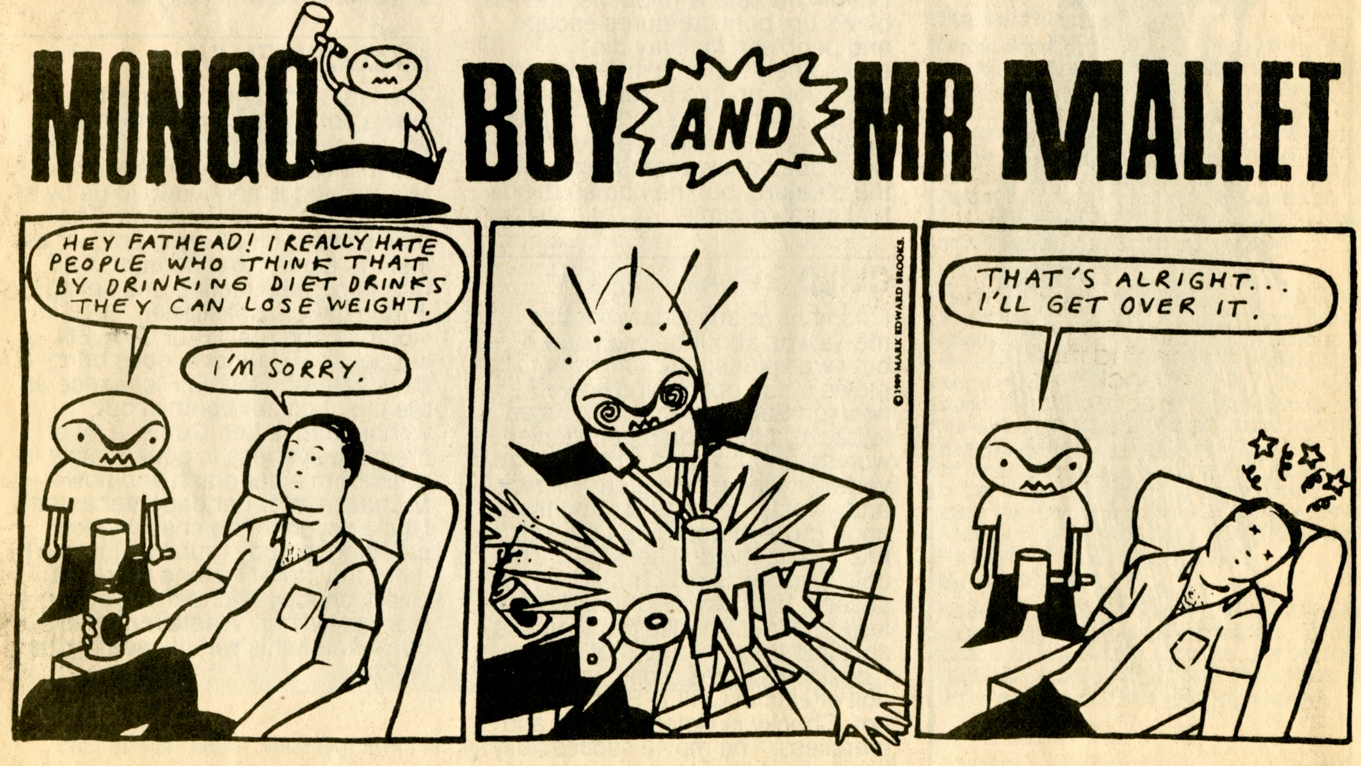
Hey guess what? Back to back flicks about the dead rising and coming back for revenge. And it just so happens that this movie opens with Mom and Dad in 1964. It seems Dad ran off the road outside Naobi, Mississippi, and has to go back to town for a tow truck, leaving Mom unprotected in the front seat of the Rambler.

Well, Mom gets raped in the woods by some unknown monster and 17 years later we find her, Dad, and son Michael in a hospital. Seems Mike is having a problem with an overactive pituitary gland, or so the docs think. The overactive gland doesn't explain why Mike's back is splitting apart at the shoulder blades, but we find that out later.

This was a good movie all in all. A mediocre story line, where we find out that Mike is the son of the beast in the woods and that the beast has taken up residence in Mike's body. Mike also meets a girl who he gets a crush on, thus enabling him to propagate his demonic seed before he gets offed. Also enabling the filmmakers to come out with a sequel, if they want to.

Even with the weak story line, this film provides teenage romance, a small town coverup and a memorable scene when the local coroner gets embalmed while still alive. Worth renting. Best viewed in your underwear while wearing a papier mache Donald Duck mask and sipping mushroom tea through a straw. Iced.

uncle dennis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I'M SORRY.
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BONK
THAT'S ALRIGHT... I'LL GET OVER IT.

son of VIDEOPIT

film reviews by jon tucker

WATCHERS

This movie is one of those best-selling books gone movie. I didn't read the book (by Dean R. Koonty), so I probably missed out on the major points they always miss when they make a book into a movie.

WATCHERS is one of yer basic top secret government fuckup flicks. The government mistakenly unleashes a creature, a cross between a dog, a bear, a baboon and a few other critters, upon the world. The storyline was different than I expected. The animal in question is a golden retriever named Fur Face, an escapee from a government lab. The pooch has been genetically equipped with a human-like intelligence. The weird dog/baboon creature is after Fur Face, having a jealous hatred for the dog and how nicely it was treated in the lab.

But of course shit happens, the lab blows up, both creatures escape and people in the way die gruesomely. That's what happens when you run into a genetically altered life form. The ending is predictable and a little disappointing. But it does show the true evil: not the creature, but the human minds that created him.

CHILD'S PLAY

I didn't have any idea what this movie was about before I saw it, but I was pleasantly surprised. The movie starts out reminding you how fun Saturday mornings used to be. And how you'd get all overworked about that toy they had adverts for. The movie starts all nice and sweet, the kid is singing the good guy's theme. Then the kid finally gets the doll he wants. This doll, Chucky, is of course possessed, by a psycho named Charles Lee Ray. Charles transfers his soul into the doll, and that's when Chucky becomes a bad ass. The doll effects in CHILD'S PLAY are hot. Chucky is violent, vulgar and merciless. The movie successfully brings back that toy you were always afraid of...the doll whose eyes were open all night...the clown at the park.

PUMPKINHEAD

This is the long-awaited flick from Stan Winston, the man behind ALIENS and PREDATOR. His new effort has a different view and style than most recent stuff. Pumpkinhead isn't your typical monster. He's a demon hitman, conjured up by an old witch with the blood of the hirer and the blood of his victim. It's a great setting for a monster, cause he's like the "bullet with your name on it" and you can't get away. The movie has excellent creature effects and a good swampy setting. It starts off all nice and sweet until a man's only son is killed by a bunch of drunk teenagers. After that the fun begins. The movie could use a little more gore by my standards, but it's still a hell of a grim fairy tale.

HALLOWEEN IV

The first thing I gotta say is this isn't a John Carpenter film, and if you've seen the first two flicks you'll notice anyway. The Michael Myers saga is continued to us by a man named Paul Freeman. The movie starts off all right, but just as it starts gaining momentum, it all falls into bad directing and timing during the crucial scenes. Lack of violence and real HALLOWEEN suspense. The movie does bring back veteran Ronald Pleasance as the crazy doctor Loomis, but without Jamie Lee Curtis, a lot of the cohesiveness is gone. Jamie is dead from a car crash and now Michael's after her daughter as an Uncle psycho. The sneaky, slow creeping, bloody grub ball just isn't there anymore: instead there's a clean, chubby Michael played by George Wilber. Whatever you do, don't watch this without seeing the first two.

IS THERE AN ASHTRAY?

an ugly pile of nothingness from the duke of nonsequitur

Editor's note: Patrick was strangely absent from Life As We Know It during the week of May 7-14...on the morning of Monday the 15th he stumbled in to the office muttering something about "America" and the "Pursuit of Independence." Upon perusal of his notebooks and mysterious plane tickets, we deduced he had, for some reason, been in Philadelphia. What follows is a synopsis taken directly from his notes. Read on...

May 10/1429 h. Stapleton airport bar

I flow with the circumstance...Again we are pleasantly reminded that the airport and the act of flight are two of the most oppressive, paranoia-inducing elements of American culture.

The sky outside the windows is white and endless. Airports are incubators, sealed protected areas. I have lost all sense of direction. The whiskey is in a shitty little plastic cup. I haven't eaten. Alas, I ramble. Is there an ashtray?

In airports people eat standing up. In airports the waitress takes your glass so she can throw it away.

May 10/2035 h. EDT in the plane

Once you know you're over Kansas, you don't know where you're over. Probably it's my hicklike ignorance protruding here, or maybe there's just too many goddamn clouds over everywhere, always.

Drinks are three bucks unless you want Coors. If you turn up the volume real high on the audio thing, you don't have to buy earphones; the cheap baroque blasts out of the little holes like a demon unfurled. The stewardesses carry change in puke bags.

May 10/2330 h. Phila.

Philadelphia at night. A gruesome cold foggy black oddity, greasy and strangely authentic. City of adjectives. Two or three large concrete bridges/passes outside my window, making howling lo-pitched noises diffused through nine floors of thick air.

It's been raining for a week, says the news. They talk about the Delaware Valley a lot here. Tiny states make me itchy. Fat cities, nervous freeways. Alleys with names like streets.

Dave Letterman is the same, everywhere. Ditto w/hotel ice machines.

May 12/0700 h.

Panama's domestic vote crumbles into nothing, as kids my age are loaded onto busses to go shoot people for retaliation. Americans in Panama rush to military bases to hide. Troops in North Carolina drive to Texas to catch a boat. I meanwhile wonder if the sun will come out today in Philadelphia; if I will finally see a shadow. The clouds are dispersing, maybe. Spreading gently apart. Not raining on Kansas. America eats more wheat than we produce.

May 12/2200 h.

Finally got out of this sterile hotel. The sun almost came out this morning, brightened a side of a building. Walked around til I found a decent place to eat dinner: a deli, catty corner from a big gorgeous synagogue. Thank god. Philadelphia does exist. Big half-loaf cheesesteak with greasy fries and a vanilla coke. Five bucks. The only thing that's made me want to move here.

There's a prom on the third floor. Bad disco, flashing lights. All the boys dress warily in tuxedos, all the girls wear matching taffeta ruffled buttwrappers. Limos line up on the overpass above Logan Circle. I can see New Jersey from this window.

May 13/1750 h. Hotel Bar

New waitresses know less than you do. The men who aren't old are bearded. One hour til cocktails.

The young women try to dress old. It goes both ways...oldsters confined to drab offices all their lives can finally wear tennies and t-shirts (a five-day weekend) and the young types (i.e. me) abandon their torn jeans and try to look decent for these people. First impressions. New flesh. Christ, they still broadcast the A-TEAM in Philadelphia. Two reruns in a row.

May 14/1810 h.

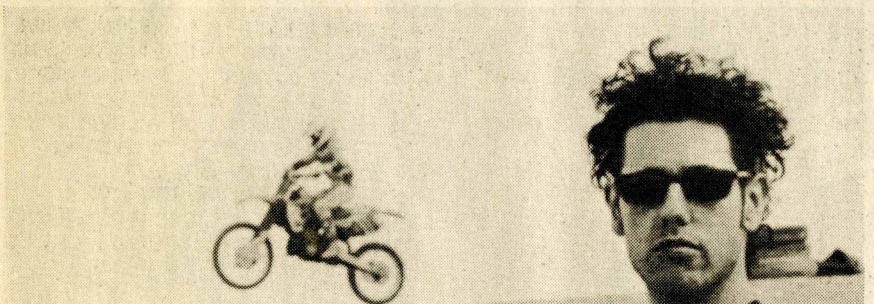
On the plane just outta Philly. Flying into the sun, the fog/smog is so thick it defies detail. Finally today, after many big glasses of Seriousness on Ice (served throughout the weekend), I lolled out my tongue and bit into a trolley ride hit of that wacky Tourist trip. Armed with a wrinkled copy of the Constitution and all the patriotic fervor I could muster, I rode the pseudotrolley thru parks and a zoo and various historical monuments; a very important day in the life of any American.

May 14/1855 h.

We fly over an eternal field of clouds...the Great Plains II, controlled by forces no man understands. To the left rises a hill in white...under us a sky-lake of blue clearing. Ahead, an endless highway unmarked, white and rippling. To the south stand grey vague mountains, nibbling stupidly at the horizon. I glance at the girlie sisters reading Bette Davis books. I am cranking PUBLIC ENEMY on my darlin's walkman, reading Fear & Loathing In Las Vegas for the millionth time. Finally and again I am bleary drunk and 35,000 feet above America. Praise holy creeping jesus for the fruit of the grain and the sweep of the skies.

May 14/1935 MDT

As I leave, so I return...Denver is still a drizzly grey unbecoming chalkboard of nothingness, soaked numb with rain and fog. Ugly, yes...yet this ugliness is like a close pimply friend...this ugliness is somehow mine, and thus strangely beautiful.



Your humble editor, wherever he is. Photo: C. Schultz

ACROPHET

Photo: Andrew E. Frey

I talked with Todd of ACROPHET after their show at the Aztlan on April Fool's Day. Both ACROPHET and Milwaukee bros REALM played kickass sets, with ANIMOSITY starting the evening off with a bang. It was the best sound system I've heard at the Aztlan, and a completely wacko crowd, small though we were. I get the idea a lot of people didn't go to this show because they hadn't heard of REALM or ACROPHET yet. Well, I'd never heard of them either, but given the chance to HEAR a band, I'll take it, whether they're big n' famous or not. For all those who missed out, April fool is on you, cos next time these guys play it's gonna be packed, and you'll be wishin you'd seen them with nobody blocking your view to the stage. Onward...

interview & photos by patrick

ACROPHET is Todd Saikie, guitar; Dave Pelino, guitar; Jason Mooney, drums; Dave Baumann, bass/vocals.

When did the band start?

It's been about two years now. We're all high school buddies, and we all dug the same music, so we got a band together. Actually we started our first band when we were all in ninth grade. That band kinda withered away, but then in junior year of high school we started ACROPHET, almost all the same members. We were a five-piece band, but we got rid of our bass player and our singer Dave learned to play bass. And sing at the same time.

Where are you guys from?

Milwaukee, Wisconsin. Beer city.

What's the underground scene like there?

It's cool. Milwaukee's about the same size as Denver, population-wise. It's a fun town. Lots of drinking. That's all you do in Milwaukee is drink beer. It's full of bars, but we can't really play them cause we're too young to get in. There's all ages shows though. And a lot of bands. It rocks. I'm not embarrassed to say I'm from Milwaukee.

How long have you been on tour?

We started off at the beginning of March. We've been going about a month, we've got two more months to go.

Photo: Patrick

This is like the second leg of the tour. We played for two weeks, got a week off, and now this is the second day of the second leg. We're touring the USA into June, then take a break and off to Europe. It's gonna be busy.

Where have you played on tour so far?

A lot of Midwest shows; Detroit, Cleveland, Ohio area, Chicago area, Milwaukee, and then last night we started off in Wichita. Next we're heading north to Seattle and through California, then south, down to Florida even, and east and back home. All over the country. Wow.

Any particularly memorable shows?

It's been wild so far. Usually not during the shows, nothing major happens, but after the shows it's always a bash. Always a good time on the road. Nothing can beat it. Better than working 9 to 5 anyway. It's weird for us because we just graduated this year, we're all 18, except our singer's 21. But for three of us, we went from high school to On the Road. We're young, so we got a headstart.

Do you guys consider yourselves a metal band?

Well, we don't like classifications. I don't look at us as a metal band. None of us listen to that much metal. I see it more as a speedthrash/hardcore band. We're kinda upbeat, not much Death. We're not a "death" band at all. Funky-core, I guess.

What are your lyrics about?

A lot of political shit, like our album's called "Corrupt Minds"...if you've seen our album cover...it's got pictures of Jim & Tammy, and overactive cops, corrupt government. It's directed towards corruption, high level sickness. Nothin about Satan or that shit, that stuff's too old. We try to be different, man. I mean there's so many thrash bands and "crossover" bands, they're a dime a dozen. That's why it's hard to make it. You have to be original, and keep the energy flowing. Like if you sit around trying to figure out how to sound original, everything goes to shit. You just have to do it.

What bands and music are you into?

Everybody in the band has their own little favourites. Like our drummer's extremely into TESTAMENT, and I'm really into RED HOT CHILI PEPPERS, and the MEAT PUPPETS, y'know...Our singer likes the DEAD...and the other guitarist, he digs what I dig...like SCREAM, fIREHOSE, weird junk like that. I listen to ICE-T, I'm totally into rap. So it's really diverse, what we listen to. We keep an open mind. I'll still listen to metal, but it kinda bores me now, most of it. We all dig MINOR THREAT, 7 SECONDS, older hardcore stuff, BLACK FLAG, you know. Anything that's cool, good, funky.

Do you feel you're musically influenced by bands like the RED HOTS, fIREHOSE, etc., even though ACROPHET doesn't sound like that?

Photo: Patrick

Yeah, after seeing the RED HOTS, man, I freaked because they were so hot live, they put on a kickass show. Just from watching them, I can grab that energy and bring it in to our show, even though it's a different style of music. They influence the way I play; even watching different bands, a whole different scene, I still grab something from them. We're influenced by them. By their approach, and their energy. And their music, because of the way it feels.

Do the people that come to your gigs expecting yer basic "metal" band, do they understand what you're saying, do they get into it as a thought thing?

I think so. They relate better to our ideas. Death bands nowadays...it seems like everyone's bored with it. Ya got SLAYER, your ultimate death band, no-one's ever going to top SLAYER, they're like the Gods of Death. But most people totally relate to our views-the fucked corrupt government, exploitation of power and the environment...this is the world we're growing up in, and it's going to shit! People feel that everyday, and they can really dig our lyrics.

How's everything going with XXX Records?

They're good people. They're not the biggest label in the world, but they kick ass. We come to shows and see our posters up, we get promoted really well. See, it's weird, they've got a real wide range of bands, JANES ADDICTION, RHINO 39, THE NYMPHS, D.I., and we're their only thrash band. So they support us a lot. They're such a diverse label, and they work to support all their bands. It's a great relationship, which you gotta have to keep things flowing, cause if everyone hates each other, nothing gets done. Like I said, they're not the biggest label, but I think it's better to be on an independent, because everyone involved is really involved with what they're doing.

When did you record the album?

We recorded a long time ago, in March of 1988, and it got released in January 1989, so it was about 9 months, and sometimes it was really frustrating. Cause we wanted to get the record out while we were still in high school, so we could feel superior, y'know, that's what we were really hoping for. It's out now though, and it's doing really well.

What are your future plans?

We want to keep playing everywhere we can and record some more, just keep going I guess. We're youngsters yet, so we've got a long time till we burn out.

What's ACROPHET mean?

One of our friends made it up. He took "prophet," and "acro," which means "high," so it kinda means High Prophet. But it doesn't really mean much. It's the point when you take a hit of acid and it kicks in, that's what we always say, just to be psychedelic.

Any parting comments?

Well, i gotta tell ya to buy our album, check it out, y'know, and uh...don't let anyone tell you what to do, dont get put in the Mold that Society has waiting for you. How's that for a deep thought?

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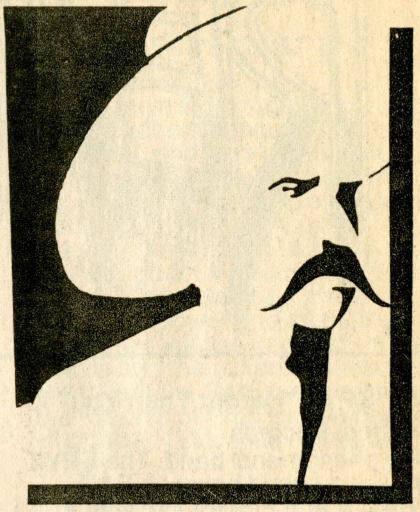

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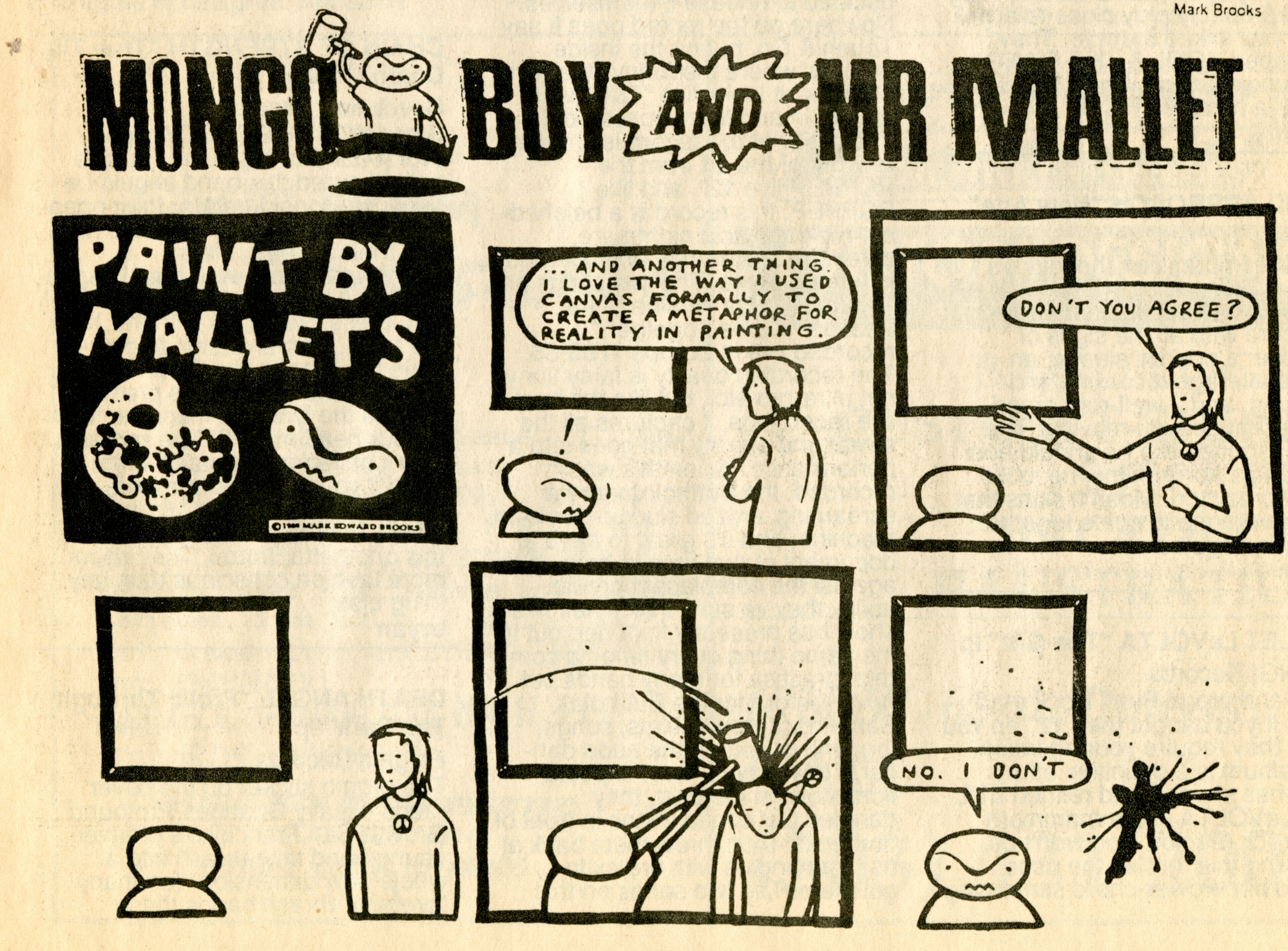
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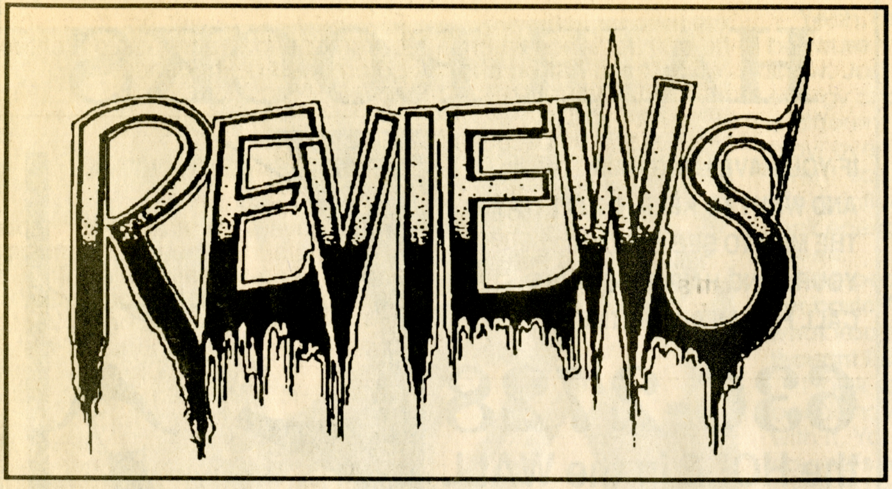

REVIEWS

24-7 SPYZ "Harder Than You" lp

In-Effect Records

One phenomenal band. The SPYZ are like a hybrid between BAD BRAINS and FISHBONE with a blend of rock, metal and reggae that transcends comparative influences. The vocals are not quite as frantic as H.R.'s respected ranting style, seeking more depth through harmony choruses and rasta inspired tenor melodies. The music has more punch, variety and instrumental mastery than you could hope for on one album. They could probably play close to anything you asked them to. They revamped KOOL & THE GANG's hit "Jungle Boogie," now it rocks. That's a miracle in itself.

bryan

BLIND APPROACH "New Age" 7" ep

I get the impression these guys were influenced by NEGATIVE APPROACH. Grinding prime furious hardcore with all the signs of promise: a no-frills sleeve, an above average recording and pressing, and 3 well-rehearsed songs that get you moving. The singer sounds like he should host Late Night horror films, he looks pretty crazy too. Mosh'n skins that want everyone to come together and stay together.

bryan

BULLET LaVOLTA "The Gift" lp

TAANG! Records

Loud and proud Punk Rock madness. If you caught their 12" ep you know they require your attention. This album is a definitive effort. Time has shaped and refined BULLET LaVOLTA into a mammoth hard rock reactor. You won't be returning this "gift" to the used record bin. Power-chord screaming blues that spits adrenalin while allowing for mood swinging and bass trembling. BLACK MARKET BABY meets the STOOGES.

bryan

BUTTHOLE SURFERS "Texas Chainsaw Massacre" 7" single

Touch & Go?

The story I've heard behind this is that somebody was going to release this record bootleg-style, but Touch & Go found out and decided to release it themselves. Nowhere on the record does it say Touch & Go, but on the inside grooves where the funny little numbers are, it looks like "T&G" was etched in and then crossed out. The cover of the record is a cheap re-work of the art from the PCPPEP live 12", and like PCPPEP, this record is a belched-out rocknroll acid nightmare, screechy and grungy and covered in tomato paste. The two songs are "Cherub" and a version of the Beatles' "Come Together," recorded live in Europe in 85-86. The recording quality is fairly tinny, not ultra-pro etc., but like the best live recordings, it captures all the sweat and energy that goes into a performance. When this was recorded, the Buttholes were a screaming, crazed sludge-mayhem machine; and it's great to have a document of that time to hold up against the complacent predictability they've sunk into. Their live show has presently flattened out to the same thing every time, a common practise for many bands but never before for the Buttholes. Same background films, songs, fog, and of course the nude dancer. They play to meet expectations now; in the past, they dangled our expectations in front of our faces, then threw them back at us, spraying us with fire extinguishers. The two songs on this e.p. shine with the bleeding feedback drone universe that once was the BUTTHOLE SURFERS...a universe governed by the croak of a bullhorn, the distorted crunch of a detuned guitar. And howcome I never realised "Come Together" is the perfect Buttholes tune? Listen to this record at both speeds.

patrick

BUTTHOLE SURFERS double live lp

Latino Bugger Veil Records

Refer to the above review for my tiresome, overdone opinion of the band in question. This record(s) in particular is a long, well-recorded "bootleg" with some worthwhile versions of older tunes, a lot of Hairway tunes, and a booklet that looks like an old radio promo pak. This record is almost worthless unless played at an extremely high volume, in order to imitate the live presence. When that volume level is achieved, the ability to experience it without being surrounded by a buncha squealing acid-doped hepsters who're still recovering from last night's JANES ADDICTION gig is worth any price you might care to pay.

patrick

CHAIN OF STRENGTH "True Till Death" 7" ep

Revelation Records

Since YOUTH OF TODAY got Worst band of '88 in the Flipside poll, I figured this band should be seriously considered for their opening act. With their dyed-blond hair and their squeaky clean sportswear, Converse should sponsor these kids. And what's the deal with these Swatches with the X on the face...official design to complete the Bleach-me Clean look? Anyway, the music is as predictable as the lyrics. "Where the fuck is your head man??!!" he screams. You'll be kicking yourself in the head if you waste your money on this garbage. If you're 16 and under, maybe you can appreciate this one better than I. They seem more fashion conscious than anything else.

bryan

DEATH ANGEL "Frolic Through The Park" lp

Enigma Records

The promo sticker on the cover reads "Heavy Changes/Profound Growth-San Francisco's premier young band take thrash into a whole new dimension" (so many "premier" thrash bands these days). This album promises plenty and somehow delivers. Not quite a "new dimension", although these selections ride the rhythm much smoother than their first lp "The Ultra-Violence" (which was tight but typical). Rising above the terminal Evil trip lyrically and adopting the ANTHRAX approach a bit, both vocally and ideologically, DEATH ANGEL have expanded their range while breaking new ground and revitalising old influences. Packed with catchy hooks, smooth transitions, choruses and HEAVY riffin'. It's ironic how these once ultra-DEATH metal speedsters become progressively more Hardcore sounding (instead of the reverse). I don't understand why they feature a KISS cover when there are so many excellent originals.

bryan

HARD STANCE "Face Reality" 7" ep

Workshed Records

This nicely packaged 8 song ep offers little innovation musically. Although lyrically sound, the message put forth says a lot about what "WE" and "YOU" should do about a given subject, not allowing me or anyone else the opportunity to agree or disagree. Shouldn't some personal truth be achieved between band and audience when such issues as respect, hatred and violence are thrown in your face? Maybe I'm being too hard on HARD STANCE, probably because they shine up better than most bands in their class. This record does rock in places with a moody, heavy thunder of premium 4 chord distortion. Vocally...well I'd hate being this man's microphone. This is a good HC record but I was expecting more.

bryan

LEEWAY "Born To Expire" lp

Profile Records

I have one gripe with this album: once you've heard the first song, expect more of the same. Some people like this. Consistency is fine, but it shouldn't confine capable musicians to a "composition blueprint." Anyway, LEEWAY is like speeding in your car. You're listening to a downpicking machine that accelerates and shifts, riffless yet mobile, delivering a smooth ride on every track. Unfortunately, after a while, you may be asleep at the wheel. "Rise And Fall" and "On The Outside" do carry more mileage than the rest for me. I can't deny this band's live presence and power-bound sound. Let's hope they don't run out of fuel before their next release.

bryan

LEMONHEADS "Lick" lp

TAANG! Records

These guys have strange concepts for their albums, though the music and lyrics don't really reflect it. Deranged, fuzzy folk-prog-punk-pop. There's even a droning version of Suzy Vega's "Luka" n' it's not very tender. The LEMONHEADS go off a little more on this one. Still as catchy as "Creator" with more power and intensified emotion. I like the trade-off on lead vocals and the mixed acoustic/distorted guitars. Post-perversion for the masses of Progressive bops who think REM lacks something.

bryan

NOT FRAGILE "Who Dares Wins" lp

Mean Machine Records

NOT FRAGILE are yet another hard-working metal menagerie trying to break out of their native Germany. From all appearances this looks like a low-budget effort; actually it was licensed to Mean Machine, as is, by a small German

Volume 2, Number 1

MUSIC FROM THE UNDERGROUND

Here is the first issue of the new year! Inside this on are interviews with DEATH, WITNESS, SEPULTURA, LIEGE LORD, MANILLA ROAD and a feature story on SONICK PLAGUE! We have over 125 albums and demos reviewed, like M.O.D., MELIAH RAGE; and demos like HOLLYWOOD, SKELETON and ENCHANTER!

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label. The sleeve looks like a hand-painted sign, but before I start sounding like an "art cynic" I must stay true to the music. There's really only five songs on this record that dares you to call it an album. Out of the eight titles, three are 1-minute-and-under fillers, another three offer no originality and can't be saved with volume overload, and the other two just might reflect the band's six-year existence. "With All My Might" has the musical power and displayed talent to reinforce its theme. NOT FRAGILE ride the rhythm for all it's worth and carry it over into the next best track-"High Into Heaven." Without all the mega studio polish, these songs stand out on execution, melody and a solid arrangement. This band probably goes over very well live, they just need to develop their style and create more songs of the same strength.

bryan

PRONG "Force Fed" lp

In-Effect Records

While the majority of the NY Hardcore/Metal scene is "All caught in a Mosh," one band stands apart from imitation, or do they? PRONG's Tommy Victor openly admits that his songwriting draws in bits and pieces indirectly from past and present influences as well as Ted's experience with the SWANS. PRONG's music is like a soundtrack to a film of a building falling frame by frame into rubble. It may be a weak analogy but it's intended to suggest precision and structure in what otherwise would be disaster. Mayhem is harnessed into riffing feedback-driven dirge tunes. The PRONG boys are noisy and abrasive and focused on your tension release. The lyrics often target the media and question other suspect devices in the minds of man. You'll have to experience the lyrics first hand, I can't describe them.

bryan

RAW POWER "Mine To Kill" lp

Ratcage Records

Boy I freaked when I saw this in the record bin. I thought these guys had disappeared a while ago...anyway this is the best RAW POWER record ever. The members are different as always, owing to required military service, but Mauro's still singin, and the drummer's the guy from the first album. I think. On "Mine To Kill," they cover a lot of territory, from their slowest grinding intros to their too-fast-to-believe songs like "You Are The Victim"(a new version of the song from the "Wop Hour" 7"). The explosive no-holds attack from "Screams" has been combined with the tighter, refined approach from "After Your Brain" to create distinctly powerful songs and arrangements. And what is it about RAW POWER guitars that's so fuckin distinctive? You'd think it'd be impossible to have a distorted-grunge guitar sound to call your own, but RAW POWER do. The bass mix is so strong I had to move my turntable away from the speakers so the needle would stop jumping around. The lyrics are the same as ever, completely illegible and good that way. Anyway if you've ever loved RAW POWER then you know you need this. Try it if you haven't.

patrick

SLAPSHOT "Step On It" lp

Taang! Records

I heard a 7" from SLAPSHOT last summer: incredibly powerful, slow-as-death throbcore. Made th' hairs on my neck stand up. This lp falls short of that memory. Maybe an e.p. is long enough for these guys; a whole album of the stuff completely takes the piss out of any one song's strength. SLAPSHOT have a habit of taking a riff and pounding it into your head so many times that you'd think you'd never forget it. But it's erased when the

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next song starts. These guys get a few brownie points for some cool transitions and intros, but ultimately all the songs are repetitive and lagging. It's pretty impossible to be original nowadays, but that doesn't mean a band has to stop trying to write new music and fall back on an easy, tired sound.

patrick

V/A "The End Of Music As We Know It" cassette

ROIR

New, fresh and twisted, this satisfyingly long effort includes cuts from PRONG, KRACKHOUSE, THURSTON MOORE, JAD FAIR, HONEYMOON KILLERS, and other prominent noise-benders. The PRONG cuts are more gruesome and acidic than their lp. KRACKHOUSE is, well, KRACKHOUSE. I still carry an image of their album cover firmly in my brain: this guy with a guitar hanging on him, reading from a long sheet of printer paper and yelling into a mike, oblivious to what may be happening around him. Crazed rantings baked for the devil. This cassette is consistently innovative, bringing new ideas to the bands already established, and creating new "bands" out of nothing: the one-time-only emissions of NEEDLENOSE and BANK OF SODOM. NEEDLENOSE are a buncha LIVE SKULL types whooping it up in a dumpster or something; BANK OF SODOM is Jello Biafra sounding like a jesusfreak on a school yard. Included are liner notes from compiler Mykel Board and ever-dashing Steev Albini. A highly entertaining spool of magnetic film to carry us into the 90's.

patrick

VISION "Undiscovered" 7" ep

New Scene Records

A self-produced 4 song experience into Hardcore revitalisation. Flawlessly executed chord progressions and riffs backed by effective double-bass drumming, without any metal overtones. The vocals are more or less spoken word: no lyric sheet required, but there's one included. Melodic with consistent tempo changes and sometimes harmonious back-up singing. The music builds and never quite settles until the last chord fades, and then I play it again. Highly recommended.

bryan

WHITE ZOMBIE "Make Them Die Slowly" lp

Caroline Records

Tho not as hardass heavy destructo-sludge as I hoped, this rec makes its moves in other ways. Not to say it ain't heavy; but with a band called WHITE ZOMBIE I have bloated expectations o' throbbingness. Indeed, tho, the songs are slowly, slowly doing something. If they are dying it's because they're going to regenerate, troll/zombie-like, in my brain. What this beast becomes is a deliberate, painful dirge monster carousing through the ever-changing riffs of time. The vocalist has a, dare I say, GREEN RIVEResqueness about him that pulls the mighty beast along. Not pretentious or predictable. Extremely intense at certain points.

patrick

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REVIEWS

RECORDS AND TAPES REVIEWED IN THIS SECTION ARE AVAILABLE THROUGH **MOSH PIT RECORDS.**

Please see the following catalogue for prices and ordering information.

BLOODY MARY "Eyes Of Evil" cassette

Rotten Rag Records

An interesting 3-song effort by the duo of Bill Kill (guitar, bass, vocal) and Bruce Moore (drums). Together they create a full, well-tempered brand of crunchy, riff-laden metal. The vocals sound detached from the mix, maybe just because you know the guy's playing bass and guitar simultaneously. Ah, the magic of 4-tracks. Seriously tho, these songs are longish (4-5 mins.) and full o' tasty metal power. Bill Kill's pretty hot on the lead guitar parts too, and the whole thing is recorded raw and loud.

patrick

HULLABALOO "It's Not Enough To Be Loud, You Have To Suck To." 12" ep

Gawdawful Records

This is, oh....very, very furry music. Makes you think it'd be okay to line the insides of Don Johnson's Ferrari with pink monkey fur. Sounds like George Michael would sound after you had just eaten the worm at the bottom of a bottle of mescal at three o'clock in the morning. Vaguely reminiscent of sitting in St. Thomas cathedral listening to a blender set on grind...Good horn section, even a mini rock opera (The Scrotal Trilogy) and this is a 45! I like this.

ben

MALICIOUS GRIND "Welcome To Life" 12"

New Wave Records

MALICIOUS GRIND welcomes you to life in a seriously inane, sarcastic fashion. Intensely constructed speed-hardcore metal with building breaks and transitions. Just when you think the schizo music has driven you over the edge, it's back on a flailing bullet-train rhythm. Much appreciated as well is the thunderous, resonant bass sound, and how it rounds out the rest of the sledgehammer sounds. Screamhowled vocals and a free-for-all sarcastic fest of lyrics.

patrick

NOT FOR SALE lp

Rabid Cat Records

Jesuschrist, an album that starts side 2 out with a cover version of the TIJUANA BRASS' "Taste Of Honey" is worth listening to in my book. Complete with multi-tracked horns and distorted guitars. Then I find out the sax isn't just a gimmick: it piles on to the beatcrazy drums, sung/yelled vocals and blown-speaker guitars to create a killer approach to funkicised garage punk. One tune's even got a Tull-esque flute part ("Don't Say Jethro"). Consistent versatility and well written psycho-reactionary lyrics combine with everything else to make a record worth hearing.

patrick

SDT "Demo 11-88" cassette

Paradox Records

The newest release from SONIC DISRUPTION THEORY. Perhaps better titled SONIC THEORY DISRUPTION because since I have been listening to SDT they've completely disrupted any idea of what I thought they'd become. They played in Colorado Springs in July 1986 and I got a copy of their first tape: a crammed fest of explosive slopppgarage noise rock (which was stolen from my car within the month). Their following 7" and lp (both in th' catalogue) took new directions & style without losing their crazed, spat-out edge. Now there's this tape, humbly titled "Demo 11-88" and actually recorded in a garage, and it takes their power-funk-punk-spit style and slams it into a mutation of ultra tight playing/arrangements that wanders into voidoid reggae and back to punk then off to blood-funk land. For them it's a short trip.

patrick

STARVATION ARMY "Ticket To Oblivion" 12" ep/cassette

A real kicker of an e.p., parading joyously amidst hardcore, stooge-grind, mystero-gloom and hell. Strong vocals, chunky controlled guitar and a driving beat propel SA's sound. Their sense of rhythm and melody add to the thickness, make it pure and real. The first tune "I'm A Saint" jams quick riffs through a screaming lyric. "Ripper's Dilemma" is a story set to a pulsing, infectuous grunge.

patrick

V/A "Suffer This" lp

Gawdawful Records

A big, juicy album of throbbin' Boston mud bands, including FEEDING FRENZY, THE FIVE, HULLABALOO, HECTIC HEYDAY, JERKWATER and SLAUGHTER SHACK. Standout cuts on the rec are HULLABALOO's geezin' version of "Breakin The Law" (by Judith Priest), the JERKWATER version of "The Rose," and the in-

credibly constructed "Open Casket" by THE FIVE. All the tunes on this lp are evident of a happenin noisejunkrock collective on th' East coast.
patrick

VIOLENT PLAYGROUND
"Thrashin' Blues" lp
Big Chief Records
Thank god this record isn't some cheesy, overdone attempt to "blend" thrash and blues, as if they're so goddamn unrelated anyway. The PLAYGROUND play their thrash fast, hard and free, the guitars flailing around without any particular cue. The vocalist has a strong voice that only occasionally lapses into demonstrations of his range. There's something about the guitar playing that stands out, though. It's not as predetermined and egocentric as a lot of thrash...like at the end of solos when the channel shuts off and the rhythm seems real quiet? Doesn't happen on this record. The music is hard, solid thrash, but it's comfortable with itself in a way that lets it loose.
patrick

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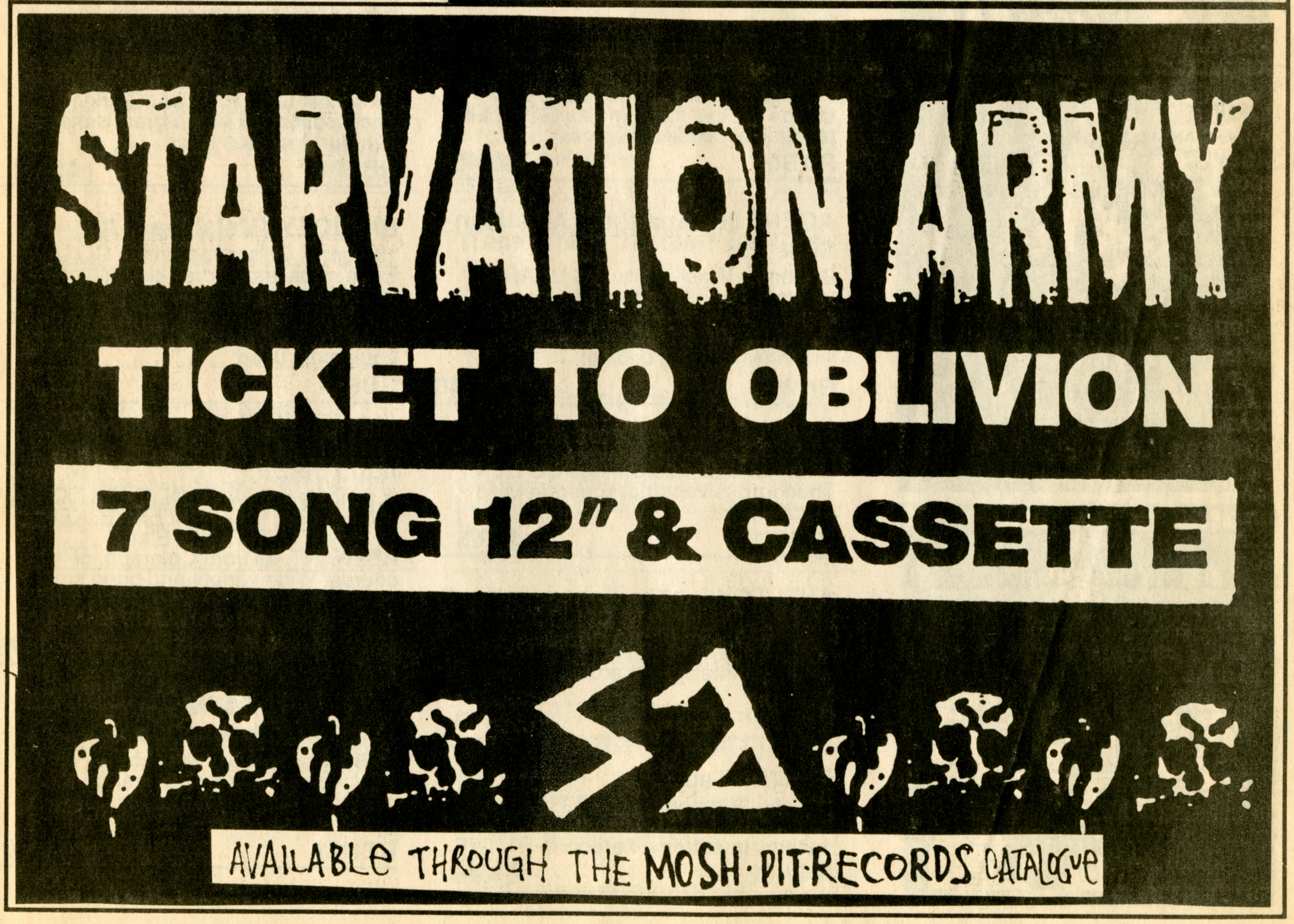
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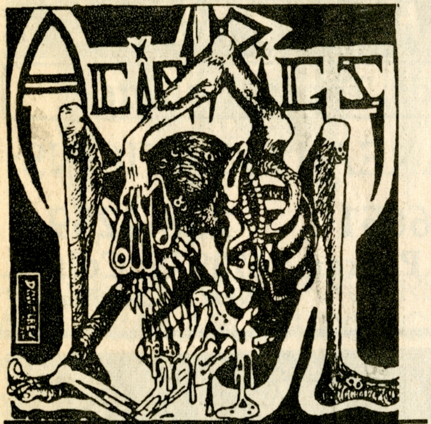
RECORDS



APARTHEID
AMERICAN
STYLE

COLORADO KREW II
THE KIDS WILL HAVE THEIR DONUTS

ACID PIGS/SHORT FUSE 7" ep.
4 songs by ACID PIGS, 3 by SHORT FUSE. Aurora CO USA. Primal hardcore power at its rawest. Includes lyrics.
RAP01 $4.65

ACORNS 7" ep
6 songs. Zundert, Holland. Rockin' hardcore with fast breaks and big sung vocals. Includes lyrics.
RSW01 $3.40

AFTERBIRTH "Who's in there?" 7" ep.
7 songs. Tawas City MI USA. Ugly sludge rock w/ KISS meets GG ALLIN tendencies. Includes lyrics.
RAB01 $3.40

AGENT 86 "Apartheid American Style" lp.
20 songs. Washington DC USA. Mid- to hyper-speed hardcore with a punkrock sensibility and political/environmental lyrics. Includes 24-pg lyric/newsclipping booklet.
RNW03 $8.40

ANIMOSITY "Pit Fiend" 7" ep.
3 songs. Colorado Springs CO USA. Thunderous vengeful speedmetal. Includes lyrics.
RAM01 $4.65

ANTI-TOXIN "The Enemy Is You" 7" ep.
4 songs. Versmold, West Germany. Fast tight intelligent hardcore. Includes lyrics.
REY01 $3.40

ARMIA 7" ep.
3 songs. Warsaw, Poland. Fascinating stuff that moves from American-Indian rhythms to extreme hardcore.
RKW02 $3.40

ARMIA lp.
14 songs. Warsaw, Poland. A full album of ARMIA's powerful, unique music.
RKW03 $6.52

ATAQUE FRONTAL 7" ep.
6 songs. Lima, Peru. Desperate, angry hardcore grunge chaos. Includes lyrics and band/Peruvian scene history.
RNW01 $3.40

BENTON AND THE BENTONITES "Meet the Bentonites" lp.
18 songs. Oley PA USA. Quirky, sardonic post-punk with a great sense of humour. Includes lyrics.
RBE01 $5.90

BIG JOEY "Metalhead" lp.
13 songs. Colorado Springs CO USA. Even more insane free-death-jazz road trips through my head...different songs than the tape. They just have the same title. Includes descriptions of recording equipment used.
RBP01 $6.52

COLORADO KREW II compilation 7" ep.
A song each by AGAIN, WARLOCK PINCHERS, DEAD SILENCE, KEEP IN MIND, EXPATRIATE and ABERANT, all from Colorado, of course. Wide variety and good sound. Includes lyrics & artwork from each band.
RPB01 $2.78

DESPERATE MINDS "Last Night I Had The Strangest Dream" lp.
10 songs. Vancouver, Canada. Tightly directed acid-hardcore, strange melodies, wandering voices. Includes lyrics.
RCH01 $5.90

RECORDS

DIDDLY SQUAT 7" ep.
4 songs. Richland WA USA. Powerful speedjazzmetal hardcore with angry straightforward songs. Includes lyrics and sticker.
RDD01 $3.40

DISPOSSESSED "Sister Mary" 12" ep.
8 songs. East Hartford CT USA. Tight, provocative grunge-doom rock. Includes lyrics.
RDT02 $5.90

DISSENT lp.
15 songs. Rapid City SD USA. Angry aware punk/hc. Includes 12-pg. lyric booklet and stickers.
RDI01 $5.28

DISSENT "Boy Eats Own Head!" 7" ep.
5 songs. Rapid City SD USA. More great hardcore, featuring their new bass player, Tim. (Tanja went to college.) Includes lyrics and a sticker(of the cover!)
RDI02 $2.71

DISTURBED "This is Credibility?" 7" ep.
4 songs. Glasgow, Scotland. Loud grinding hc, somewhat reminiscent of GBH. Includes lyrics and information.
RJA02 $3.40

EWINGS "It Hurts" lp.
12 songs. Berlin, W. Germany. Creative rockin' semi-melodic hardcore. Beautiful gatefold sleeve. Includes lyrics.
REW01 $7.15

EXPATRIATE "No Sleep Til Chugwater" 7" ep.
6 songs. Colorado Springs CO USA. Metal-tinged surf/speedcore spat out like yellow phlegm. Includes lyrics and sticker.
RMR01 $3.40

FVK/EMG "God's Favorite Band" lp.
9 songs. Milford DE USA. Absolutely fucking snotty pissed hardcore power. Includes lyrics. Also available on cassette.
RHS01 $6.52

GOTHIC PLAYGROUND lp.
17 songs. Tallahassee FL USA. Incredibly hard-to-describe rock/hardcore/funk/reggae. Figure that out. Includes big fold-out lyric sheet.
RGP01 $7.15

HALF A CHICKEN "Food For Thought" lp.
9 songs. Port Washington NY USA. Versatile groove/grunge/funk-spazz rock. Includes lyrics.
RRA01 $6.21

HAPPY WORLD "Chinatown" 12" ep.
7 songs. San Francisco CA USA. Heavy explosive insanity noise with bent love-hate words. Includes lyrics.
RRA02 $6.21

HARDCORE FOR THE MASSES compilation lp.
Tracks by G-ANX, STREBERS, NIHILIST, HAPPY FARM, TOTALITAR, MARTIAL MOSH and nine more bands. All from Sweden. Includes lyric booklet.
RUP04 $7.15

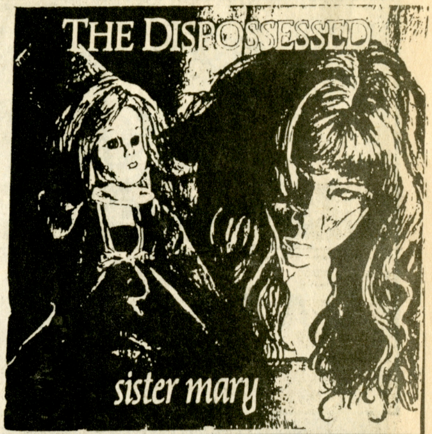
THE HATED "Like The Days" double 7" ep.
4 songs. Weston MA USA. Heavy melodic hardcore.
RVS02 $5.15

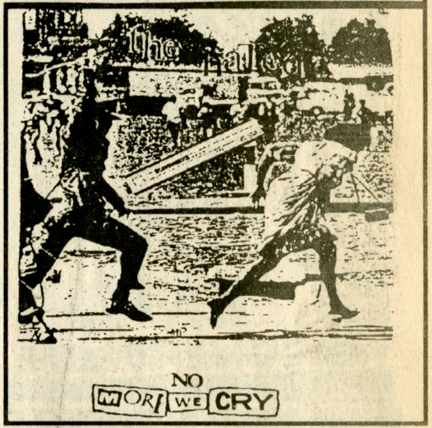
THE HATED "No More We Cry" 7" ep.
4 songs. Weston MA USA. Frantic, diverse hardcore.
RVS03 $3.15

HULLABALOO "It's Not Enough To Be Loud, You Have To Suck To" 12" ep.
6 songs. Cambridge MA USA. Throbbing sweaty sludge rock. Includes lyrics.
RGD01 $4.65

I DENY 7" ep.
5 songs. Vicenza, Italy. Explosive hardcore noise assault. Includes lyrics.
RGT01 $4.03

INFINITE REGRESSION "Is This All?" 7" ep.
6 songs. Vancouver, Canada. Screaming guitar-style hardcore, big drums and vocals. Includes lyrics.
RCH02 $2.78





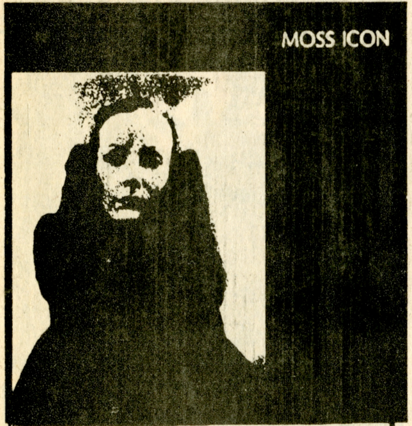
It's Not Enough to be Loud, You Have to Suck to.
HULLABALOO

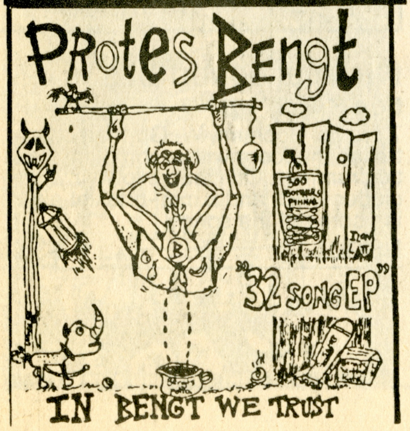
INHUMAN CONDITIONS "Sanction SA" 7" ep.
7 songs. Bochum, W. Germany. Controlled thudcore with a completely spastic drummer. On clearyellow vinyl. Includes lyrics and a mini-booklet explaining some of the songs.
RSG01 $3.65

RECORDS

LAIBACH
THE KITCHEN

MALICIOUS GRIND
WELCOME TO LIFE





KAZJUROL "Messengers of Death" 7" ep.
3 songs. Fagersta, Sweden. Fast inventive speedmetalhardcore. Includes lyrics.
RUP02 $3.40

LAIBACH "The Kitchen" lp.
Not sure how many songs. I think they're from Yugoslavia. Orchestral rhythmic stuff recorded in a big room with big instruments. Extremely limited pressing of 300.
RLA01 $9.65

MALICIOUS GRIND "Welcome To Life" 12" ep.
14 songs. El Segundo CA USA. Non-stop assault style hardcore/ grunge metal. Includes lyrics.
RNW02 $5.90

MOB 47 7" ep.
9 songs. Fagersta, Sweden. Heavy throaty hardcore.
RUP06 $3.40

MOSS ICON 7" ep.
4 songs. Severna Park MD USA. Pounding thick guitar-wall dirge core. Includes lyrics.
RVS01 $3.15

NOFX "Liberal Animation" lp.
14 songs. Los Angeles CA USA. Angry righteous hardcore that hates everything. Includes lyrics.
RNO01 $6.52

NOT FOR SALE lp
13 songs. Austin TX USA. Infectuous funk-punk-garage rock, incorporating horns, banjo and other stuff into the stew without ever sounding like they're not supposed to be there. Includes lyrics.
RRA03 $6.21

OFFENDERS "Endless Struggle" lp.
13 songs. Austin TX USA. Pure and simple hardcore all the way, even through their cover of the Supremes' "Keep Me Hanging On." Includes lyrics.
RRA04 $6.21

OUTCROWD "New Music Solution" lp.
12 songs. Lexington Park MD USA. Diverse hardcore that slips into reggae and howling sludge rock. Includes lyrics.
ROC01 $5.28

PINK LINCOLNS "Back From The Pink Room" lp.
16 songs. Tampa FL USA. Throbslobbering hardcore with a nasty punch.
RPL01 $7.15

POBEL MOBEL "Imagination" 7" ep.
4 songs. Jonkoping, Sweden. Thrashin powerful hardcore. Includes lyrics.
RUP03 $6.00

PROTES BENGT "In Bengt We Trust" 7" ep.
32 songs. Falun, Sweden. Relentless speedcore insanity.
RUP05 $3.40

PSYCHO "Hosebags from Hell" lp.
16 songs. Cambridge MA USA. Loud explosive thrash/hardcore. Includes lyrics.
RAX02 $5.90

RECTIFY "20th Century" 7" ep.
4 songs. Gwent, Wales. Tight, forceful hardcore with razor-sharp lyrics and ideas. Includes lyrics.
RRC01 $7.15

SCOUNDRELS "Join Hands" lp.
12 songs. Wernhout, Holland. Finely crafted punk rock with great lyrics. Includes lyrics/animal-rights information.
RSW02 $7.15

SCRATCH ACID "Just Keep Eating" lp.
11 songs. Austin TX USA. Strangled, headsquishing music to drown in the bathtub with. Includes lyrics.
RRA05 $6.21

SDT "In The Groove" 7" ep.
3 songs. San Francisco CA USA. Tight schizo hardcore, toying sadistically with garage funk.
RSD01 $2.78

RECORDS

SDT "Sonic Disruption Theory" lp.

8 songs. San Francisco CA USA. A more directed, creative record than the ep that continues their sharp power and expands on the song arrangement.

RSD02 $6.52

STARVATION ARMY "Ticket To Oblivion" 12" ep.

7 songs. Cleveland OH USA. Heavy rockin' grungecore. Also available on cassette.

RSA01 $5.28

SUFFER THIS compilation lp.

Tracks by THE FIVE, FEEDING FRENZY, HECTIC HEYDAY, HULLABALOO, JERKWATER, and SLAUGHTER SHACK. From Boston MA USA.

RGD01 $6.52

TEXAS INSTRUMENTS lp

13 songs. Austin TX USA. Sneering flatland countrypunk with half-poetic half-political execution. Includes lyrics.

RRA06 $6.21

TEXAS INSTRUMENTS "Sun Tunnels" lp.

11 songs. Austin TX USA. A more developed approach with tighter, detailed songs and moody transitions. Includes lyrics.

RRA07 $6.21

THEATRE OF ICE "Kill Your Girlfriend" 7" ep.

4 songs. Phoenix AZ USA. Moody droning near-gothic tuneage.

RTI01 $3.40

THEATRE OF ICE "In The Attic" 7" ep.

3 songs. Phoenix AZ USA. Moody droning near-gothic tuneage.

RTI02 $3.40

TRUST 7" compilation ep.

One song each by CHALLENGER CREW, UNWANTED YOUTH, SPERMBIRDS, PMA and ANTI-TOXIN, all from West Germany. Red vinyl. Includes lyrics.

RXM03 $3.40

TZN XENNA 7" ep.

2 songs. Warsaw, Poland. A straightforward hardcore assault.

RKW01 $3.40

UNTAMED 7" ep.

2 songs. Cleveland, England. Rockin '77 style punk. Includes lyrics.

RJA01 $3.40

VIOLENT PLAYGROUND "Thrashin' Blues" lp.

10 songs. New York City NY USA. A unique approach to speedmetal; heavy and fast as shit with a strong rocknroll feel. Includes lyrics. Also available on cassette or compact disc.

RBC01 $6.28

WARLOCK PINCHERS "This is the Cobbler and He Hates Your Bellbottoms" 7" ep.

3 songs. Denver CO USA. Ugly beatbox fuzzguitar madness. Includes lyrics.

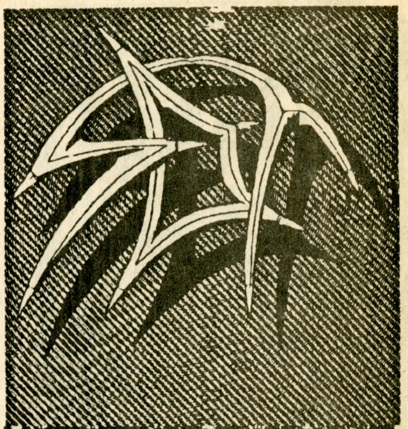
RMT01 $3.40

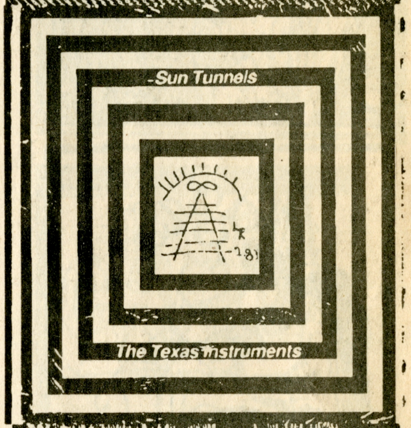
WARLOCK PINCHERS "Pinch A Loaf" lp.

13 songs. Denver CO USA. More crunchin pukefunk, this time a whole bleedin album. With nifty hand-screened cover and lyrics/xerox art(suitable for framing).

RMT02 $7.15

scratch acid
just keep eating




Sun Tunnels
The Texas Instruments

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Spermbirds
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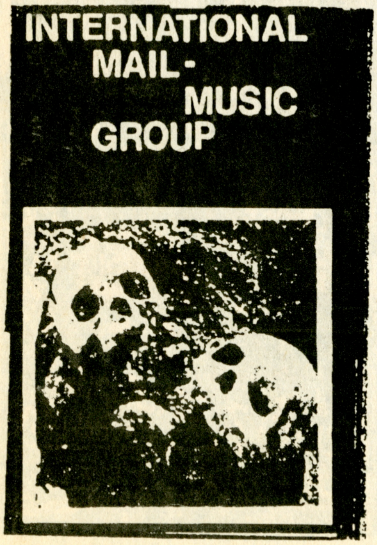
CASSETTES

BLOODY MARY
EYES OF EVIL

IMAGES
Yours, Not Mine...



ANATHEMA "The Trauma Never Ends"
3 songs. Denver CO USA. Total speed-metal hardcore mutilation. Includes lyrics.
CAN01 $4.00

ANCIESTRA compilation.
16 bands, 16 songs, 60 minutes. Bands include the HATERS, THEN BEHAVIOR, CITY OF WORMS, BACKWASH and other destroyed/ambient music from all over the world. Comes with 20pg booklet that is also AFTERBIRTH #8.
CBP03 $5.00

BIG JOEY "Metalhead"
6 songs. Colorado Springs CO USA. Insane free-death-jazz excursions. Different songs than the new lp.
CBP02 4.00

BLOODY MARY "Eyes Of Evil"
3 songs. Florence SC USA. A two-man band, cranking out grinding, evil metal. Includes lyrics.
CBL01 $2.78

BODYBAG
5 songs. Colorado Springs CO USA. Detached, resounding psycho-metal with screamed faraway vocals. Includes lyrics.
CBG01 $5.28

CONCRETE JELLO "James Brown's Bathroom"
9 songs. Lacrosse WI USA. Solid gutcore. Includes lyrics.
CCJ01 $3.40

DAGGER KILLER COMP VOLUME 2
20 bands, 31 songs, 90 minutes. Includes ULTIMA THULE II, NO USE FOR A NAME, THE ULTRA 5, EELS, MARSHMALLOW OVERCOAT, more.
CDT04 $4.65

DISTORTED WORLD "Peace"
7 songs. Camp Hill PA USA. Powerful fastasfuck grindcore with interesting variations and righteous lead guitar.
CDW01 $4.65

EPILEPTIC ALBINO BULLFROGS
11 songs. Philadelphia PA USA. Raw angry hardcore with spat-out vocals. Includes lyrics and a fabulous George Bush quote.
CEA01 $3.40

END OF STORY
8 songs. Glenwood Springs CO USA. High-energy imaginative thrash/hardcore.
CEN01 $4.65

FVK/EMG "God's Favorite Band"
9 songs. Milford DE USA. Absolutely fucking snotty pissed hardcore power. Also available on lp.
CHS01 $6.52

GOTHIC PLAYGROUND
6 songs. Tallahassee FL USA. Creative grunge/funk/ reggae/hardcore.
CGP01 $4.65

GREGORY'S FUNHOUSE "Obey"
10 songs. New York City NY USA. Heavy-rockin background music with slow-spoken stories and trips. Includes lyrics. Also available on compact disc.
CBC01 $6.28

THE GUILT "Result: Not Method"
12 songs. Washington PA USA. Grunged-out surfin' heavy blues punk rock stuff.
CGU01 $7.15

HANDS TO "Fingers Breath"
14 songs. Colorado Springs CO USA. Ecstatically painful electronic scramble-scream noise experiences.
CSO01 $4.65

IMAGES "Yours Not Mine"
11 songs. Arnold MA USA. Fast clean hardcore. Includes lyrics.
CIM01 $4.00

INTERNATIONAL MAIL MUSIC GROUP
A collaboration between Al Margolis (usa), Rafael Flores (england), Bogart (denmark), and Yutaka Tonaka (japan). Disturbing sound-scapes with hidden melodies.
CSO02 $4.65

KAZJUROL "Lesson In Love"
5 songs. Fagersta, Sweden. Screaming speed-core-metal fusion.
CUP01 $3.40

CASSETTES

LIFE CAN BE FUN IN A ONE HORSE TOWN compilation.
14 bands, 29 songs, 90 minutes. Bands include BIG JOEY, RURU, HANDS TO, and other noise/experimental/industrial bands from the Colo. Spgs. area.
CBP01 **$4.00**

LITTLE FYODOR "Slither Sloth"
12 songs. Boulder CO USA. Angry love-hate songs spat out by a man who strangles every instrument he gets his hands on.
CSO03 **$4.00**

MENTAL DECAY
5 songs. Hvidovre, Denmark. Blistering intense speedmetalcore.
CMD01 **$7.15**

MOSH AROUND THE WORLD compilation Vol. 1
38 bands, 38 songs, 90 minutes. The official MOSH PIT sampler. Bands include WHITE PIGS, EXPATRIATE, NOMED, LIBIDO BOYZ, WHOPPERS TASTE GOOD, PTL KLUB, PINK LINCOLNS and 31 more.
CMP01 **$5.00**

ERIC MUHS "Ring Of Tape"
10 songs. Soquel CA USA. Tape loops and voices and whale-like sounds formed into ambient symphonies.
CSO04 **$4.65**

NAMELESS FEW "No Easy Answers"
13 songs. Los Angeles CA USA. Groovin blues-rock creations.
CNM01 **$4.65**

NO APPARENT REASON compilation
21 bands, 41 songs, 90 minutes. Includes THREE RING PSYCHOSIS, HUNGRY TROLLS, STRONTIUM 90, INFANTILE JUSTICE.
CBD03 **$3.40**

ORDER FROM CHAOS "Inhumanities"
4 songs. Kansas City MO USA. Twisted hardcore/grunge metal with eerie vocals and arrangements. Includes lyrics.
COR01 **$4.65**

PAISLEY HUED EUCALYPTUS CORKSCREW PAVILION "...she explodes and the morning is filled with the fragrance of fresh tea..."
2 songs, 45 minutes. Tarzana CA USA. Untuned/retuned guitars, plates, drums, flute, flowerpots and lots of other things making rhythm and sound in a minimalist ever-changing dreamy throb.
CSO05 **$4.65**

PROCESS REVEALED "Yet Another"
9 songs. Coppell TX USA. Driving hardcore. Includes lyrics.
CPC01 **$3.40**

RECLAMATION PART ONE
13 songs. Colorado Springs CO USA. An audio reverb-scape of the gold refinery ruins on the 21st street hill. Strange and unsettling; close to home, yet from another planet.
CBP04 **$4.00**

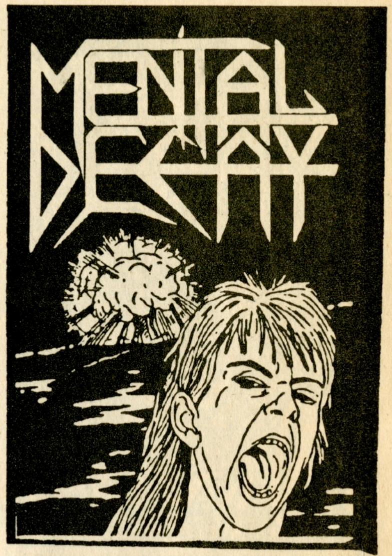
RESISTANCE "Veil Of Mystery"
5 songs. Anaheim CA USA. Fast relentless speedmetal. Comes with band bio and photo.
CRE01 **$4.65**

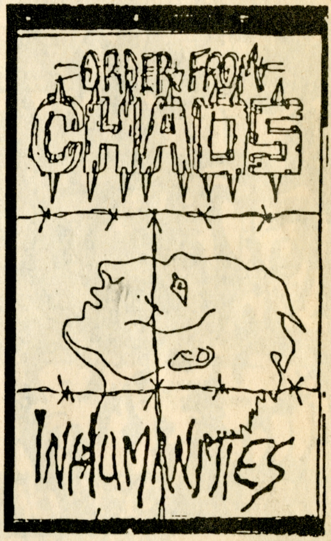
RURU "Much Gnashing Of Teeth"
21 songs. Colorado Springs CO. A twisted, gruesome slaughter of what rock and roll once was. Heartrending.
CRR01 **$5.90**

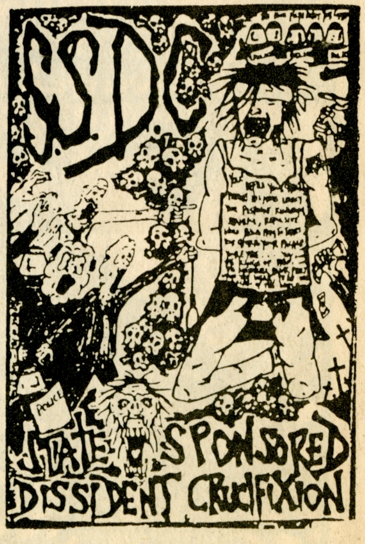
SDT
11 songs. San Francisco CA USA. Fast funky spazz-core.
CSD01 **$4.65**

SEVEN MINUTES OF NAUSEA "Continual Threats"
102 songs. New Zealand. Nonstop ultraspeed grindcore. Includes lyrics.
CNW01 **$3.40**

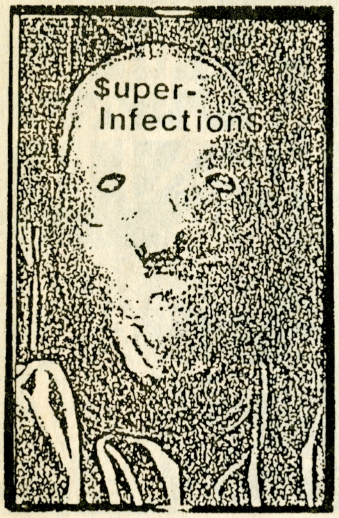
SSDC "State Sponsored Dissident Crucifixion"
12 songs. Canberra, Australia. Rockin' punk/hardcore power with angry, sharp-edged lyrics. Includes lyric booklet.
CSS01 **$3.40**

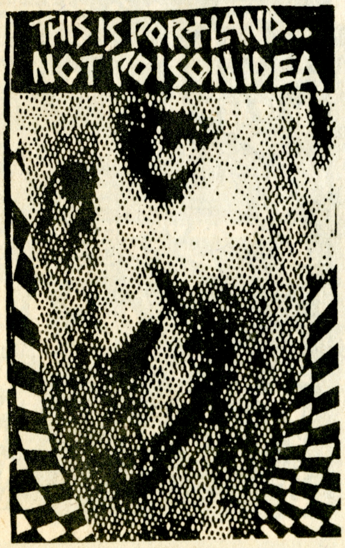






CASSETTES





STARVATION ARMY "Ticket to Oblivion"
7 songs. Cleveland OH USA. Heavy rockin' grungecore. Also available on 12" ep.
CSA01 **$5.28**

SWEATY NIPPLES "Let's Get Sweaty"
13 songs. Portland OR USA. Stinking drunkpunk craziness. Includes sticker.
CMB03 **$4.65**

TEEN LESBIANS AND ANIMALS "$uperinfection$"
12 songs. Oklahoma City OK USA. Electronic tape loopy rhythm music that eats away at your subconscious.
CSO06 **$4.65**

TEMPORARY LOSS OF SELF CONTROL compilation
14 bands, 37 songs, 60 minutes. Bands include SLOPPY SECONDS, STIKKY, I AM THE HAMSTER, FRED ROGERS EXPERIENCE, AFFIRMATIVE ACTION.
CBD02 **$4.65**

THIS IS PORTLAND, NOT POISON IDEA compilation
12 bands, 21 songs, 60 minutes. Another screamer of a comp from Media Blitz. Includes SWEATY NIPPLES, WEHRMACHT, DEATH MIDGET, DA JUNK.
CMB02 **$4.65**

UPPERCUT
6 songs. Yonkers NY USA. Straightforward powerful hardcore. Includes lyrics and a bonus side of live tunes.
CUC01 **$4.65**

VIOLENT DEGENERATES "Infected"
6 songs. Denver CO USA. Metallish hardcore thrash. Includes lyrics.
CVD01 **$5.90**

VIOLENT PLAYGROUND "Thrashin' Blues"
10 songs. New York City NY USA. A unique approach to speedmetal; heavy and fast as shit with a strong rocknroll feel. Includes lyrics. Also available on lp and compact disc.
CBC02 **$6.28**

WALKING ON THIN ICE compilation
15 bands, 30 songs, 60 minutes. Bands include GRIND, NIGHTMARE ON SESAME STREET, MENTAL ABUSE, SS20, BY GONE ERA.
CBD01 **$4.65**

WICKED ANGEL "Tortured By Power"
6 songs. Windsor, Canada. A two-man band with a clean, straight-up metal sound, fast and melodic with blazing guitar leads.
CWA01 **$5.90**

COMPACT DISCS

GREGORY'S FUNHOUSE "Obey"
10 songs. New York City NY USA. Heavy-rockin background music with slow-spoken stories and trips. Includes lyrics. Also available on cassette.
DBC01 **$10.90**

VIOLENT PLAYGROUND "Thrashin' Blues"
10 songs. New York City NY USA. A unique approach to speedmetal; heavy and fast as shit with a strong rocknroll feel. Includes lyrics. Also available on lp or cassette.
DBC02 **$10.90**

MAGAZINES

ANYTHIN AND EVERYTHIN #1
5.5"x8.5". 12 pgs. Thunder Bay, Canada. Reviews, art, Madonna goes skateboarding.
ZAE01 **$1.07**

CHEMICAL CASTRATION #4
7"x8.5". 12 pgs. Colorado Springs CO USA. HULLABALOO, ANGRY SAMOANS, record/cereal reviews, DUH FAMILY and RUSSELL comix.
ZCH01 **$ .95**

DEATHRASHER #8
8.5"x11". 32 pgs. West Haven CT USA. WEHRMACHT, AT WAR, REVENANT, record/gore flick reviews, more.
ZPT01 **$2.10**

DECAYIN MAGGOT #4
8.5"x11". 26 pgs. Paris, France. LETHAL DOSE, EXPATRIATE, INTENSE DEGREE, HARD STANCE, MALICIOUS GRIND, MAYHEM, ATOMIC GODS, HARD-ONS, reviews.
ZDM01 **$1.90**

DEPRIVED SOCIETY #5
8.5"x11". 24 pgs. Asheville NC USA. MEDIEVAL, AFTERMATH, VICIOUS CIRCLE, HARD CORPUSCLES, reviews, articles.
ZDS01 **$1.27**

ELECTRONIC COTTAGE #1
7"x8.5". 64 pgs. Apollo Beach FL USA. DEAF EYE, ND, BIG BODY PARTS, IF BWANA, articles, reviews.
ZBP02 **$2.10**

GENERIC ALTERNATIVE #7
8.5"x5.5". 24 pgs. Abilene TX USA. Skate pics, sticker. All-photo issue.
ZGA01 **$1.07**

GENERIC ALTERNATIVE #8
8.5"x5.5". 20 pgs. Abilene TX USA. FIREHOSE, HUSKER DU, THEY MIGHT BE GIANTS, skate pictures(incl. centre-fold!!).
ZGA02 **$ .95**

IRK #1
8.5"x11". 16 pgs. Toronto, Canada. DESCENDENTS, DAG NASTY, SCHIZOID, 76% UNCERTAIN, reviews, comix.
ZSH01 **$1.59**

JERSEY BEAT #33
8.5"x11". 34 pgs. Weehawken NJ USA. VERBAL ASSAULT, STRANGE CAVE, GREEN, DESTROY ALL BANDS, Best of 87, reviews, comix.
ZJB01 **$1.98**

JERSEY BEAT #34
8.5"x11". 36 pgs. Weehawken NJ USA. PAGAN BABIES, AOD, SPLATCATS, GOO GOO DOLLS, ALICE DONUT, EUGENE CHADBOURNE, reviews.
ZJB02 **$1.98**

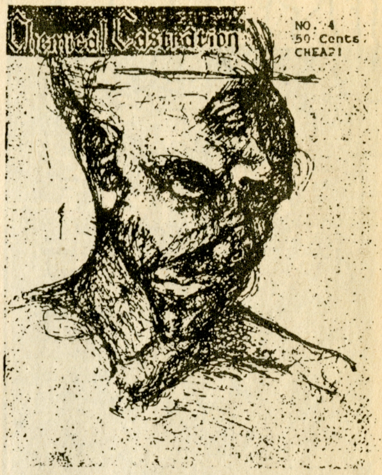
JERSEY BEAT #36
8.5"x11". 36 pgs. Weehawken NJ USA. ULTRA VIVID SCENE, STETZ, BAD KHARMA, HARI KARI, CROCODILE SHOP, METHEDRINE, tons of reviews, editorials.
ZJB03 **$2.53**

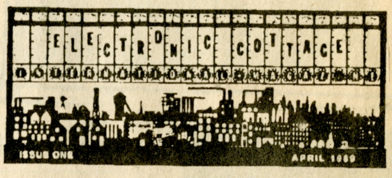
JERSEY BEAT #37
8"x10.5". 40 pgs. Weehawken NJ USA. AGNOSTIC FRONT, YOUTH OF TODAY, UNDERDOG, tons of reviews, editorials.
ZJB04 **$2.53**

METALLISED #8
7.5"X10.5". 56 pgs. Leuven, Belgium. VICIOUS CIRCLE, RATTUS, ATTITUDE, CELTIC FROST, CIVILISED SOCIETY?, SO MUCH HATE, SUICIDAL TENDENCIES, ENGLISH DOGS, ARTLESS, BAD BRAINS, PRONG, EXCEL, DEATH ANGEL, NO FRAUD, nineteen pages of reviews, more.
ZME01 **$3.40**

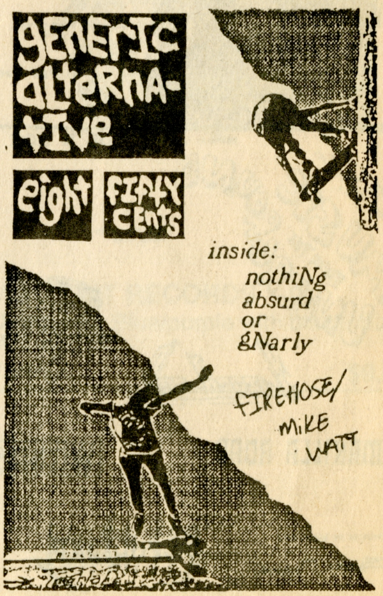
METALLISED #9
7.5"x10.5". 48 pgs. Leuven, Belgium. D.R.I., INSTIGATORS, LULL, KAT, MACABRE, SOCIAL UNREST, CAPITOL PUNISHMENT, CACOPHONY, THE FREEZE, STUPIDS, GANG GREEN, BLESSED DEATH, HOMO PICNIC, JOEY TAFOLLA, fifteen pages of reviews, more.
ZME02 **$3.40**

METALLISED #10
8"x11". 48 pgs. Leuven, Belgium. CAPITOL PUNISHMENT, R.K.L., D.O.A., EAR DAMAGE, LORD CRUCIFIER, PSYCHO, JINGO DE LUNCH, BAD INFLUENCE, RAW POWER, HEIBEL, twentyfour pages of reviews, more.
ZME03 **$3.40**

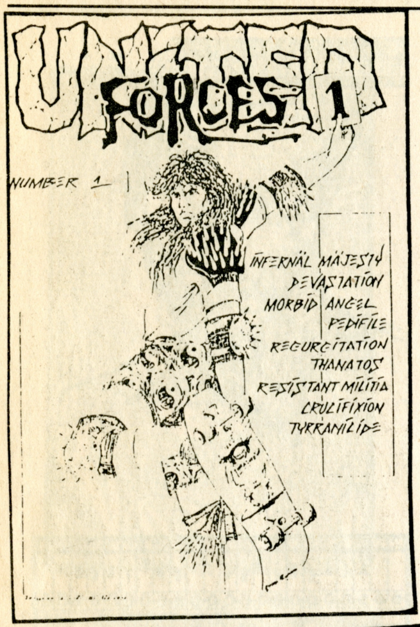


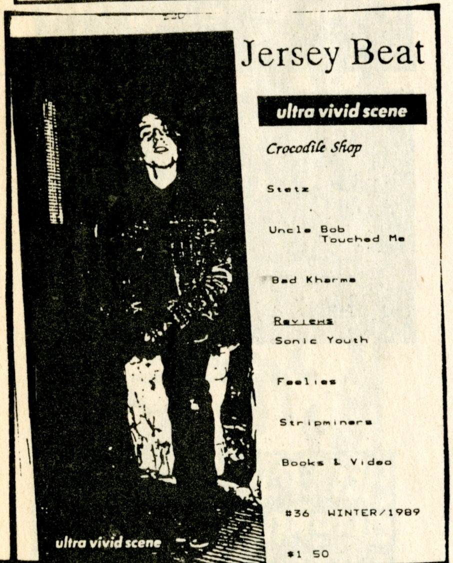


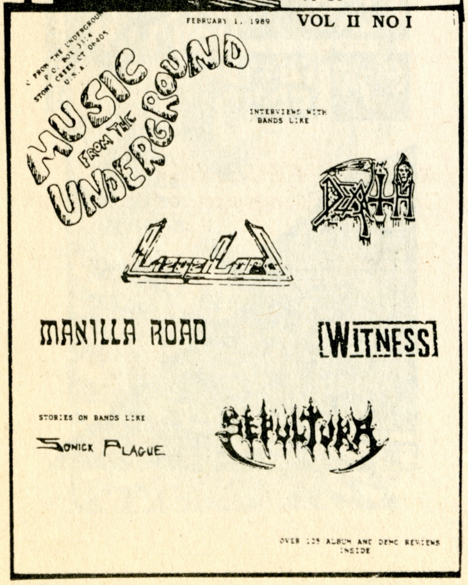
AL MARGOLIS
THE CASSETTE GODFATHER

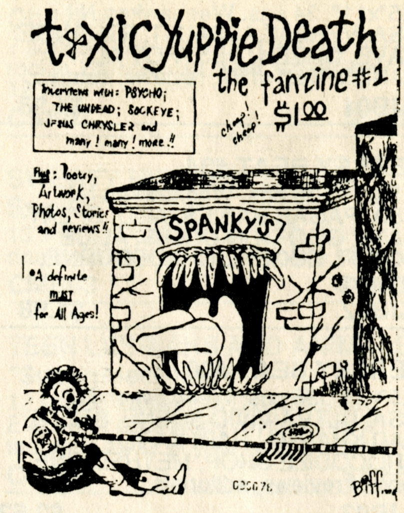


MAGAZINES


UNITED FORCES 1
NUMBER 1
INFERNAL MAJESTY
DEVASTATION
MORBID ANGEL
PEDIFILE
REGURGITATION
THANATOS
RESISTANT MILITIA
CRUCIFIXION
TYRRANICIDE


Jersey Beat
ultra vivid scene
Crocodile Shop
Stetz
Uncle Bob Touched Me
Bad Kharma
Reviews
Sonic Youth
Feelies
Stripminers
Books & Video
#36 WINTER/1989
$1.50
ultra vivid scene


FEBRUARY 1, 1989
VOL II NO I
MUSIC FROM THE UNDERGROUND
INTERVIEWS WITH BANDS LIKE
DEATH
LIEGE LORD
MANILLA ROAD
WITNESS
STORIES ON BANDS LIKE
SONICK PLAGUE
SEPULTURA
OVER 125 ALBUM AND DEMO REVIEWS INSIDE


toxic yuppie Death
the fanzine #1
Interviews with: PSYCHO; THE UNDEAD; SOCKEYE; JESUS CHRYSLER and many! many! more!!
cheap! cheap!
$1.00
Plus: Poetry, Artwork, Photos, Stories and reviews!!
A definite MUST for All Ages!
SPANKY'S

MONGO BOY AND MR. MALLET #1
2"X4.25". 32 pgs. Denver CO USA. A fast-moving, twisted excursion through the life of Mongo Boy.
ZMT01 **$.97**

MUSIC FROM THE UNDERGROUND #2.1
8.5"X11". 28 pgs. Stony Creek CT USA. DEATH, LIEGE LORD, MANILLA ROAD, WITNESS, SEPULTURA, reviews.
ZMF01 **$2.53**

MY ATTITUDE #2
8"x11.5". 24 pgs. Vicenza, Italy. [in ITALIAN.] CCM, NAPALM DEATH, LAST OPTION, LUDICHRIST, NO FRAUD, CRUCIAL YOUTH, OTAKT, MAXIMUM FEEDBACK, SEVEN MINUTES OF NAUSEA, THE BURNT.
ZGT01 **$3.35**

NO IDEA #6
8.5"x10.5". 64 pgs. Gainesville FL USA. SDT, DOLDRUMS, OPERATION IVY, NAKED RAYGUN, FISHBONE, SWANS, YUMMY FUR, tons of reviews, local scene news. Comes with 4-song hard vinyl DOLDRUMS 7".
ZNI01 **$2.46**

PUSSYFOOT #4
8"x11". 48 pgs. Los Angeles CA USA. RED HOT CHILI PEPPERS, BLAST!, LEMONHEADS, CROWD, WALL FLOWERS, SLASH 44, reviews, comix.
ZPU01 **$1.45**

RATOMHATO POKAY #1
8.5"x11.5". 26 pgs. Ste. Therese, Canada. TERRORIZER, ARSENIC, SADUS, NECROPHAGIA, RIPCORD, MORBID ANGEL, PAPSMEAR, reviews. Available in ENGLISH or FRENCH.
ZRP01 in ENGLISH **$3.98**
ZRP02 in FRENCH **$3.98**

SHARD #1
8.5"x11". 16 pgs. Toronto, Canada. C.O.C., COLERA, DR. KNOW, EXPLOITED, reviews, Toronto scene report.
ZSH02 **$1.59**

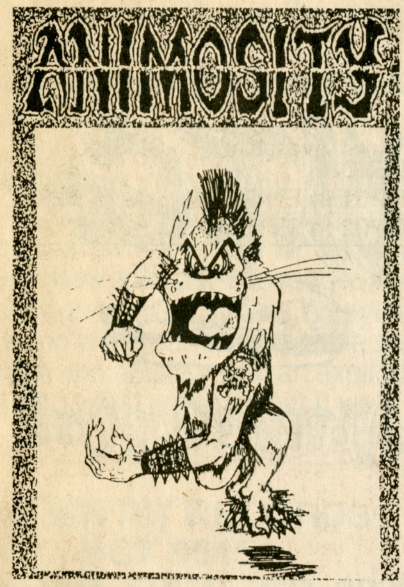
SKATE MUTIES FROM THE 5TH DIMENSION #6
6"x8.5". 32 pgs. Bristol, England. Comix, columns, reviews, "Drugs And Skating" article.
ZSM01 **$1.90**

TOTAL THRASH #13
8.5"x11". 22 pgs. Philadelphia PA USA. M.D.C., SLAYER, MX, CARCASS, lots of demo and record reviews.
ZTT01 **$1.90**

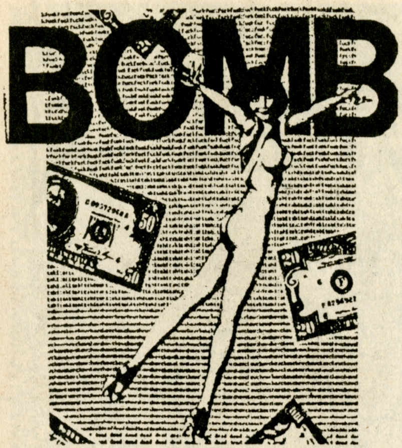
TOXIC YUPPIE DEATH #1
8.5"x11". 30 pgs. Mayfield Heights OH USA. PSYCHO, THE UNDEAD, SOCKEYE, JESUS CHRYSLER, poetry, reviews, sticker.
ZTY01 **$1.90**

UNITED FORCES #1
8"x11.5". 32 pgs. St. Cyr L'ecole, France. [in FRENCH.] INFERNAL MAJESTY, DEVASTATION, MORBID ANGEL, REGURGITATION, PEDIFILE, reviews.
ZUF01 **$3.98**

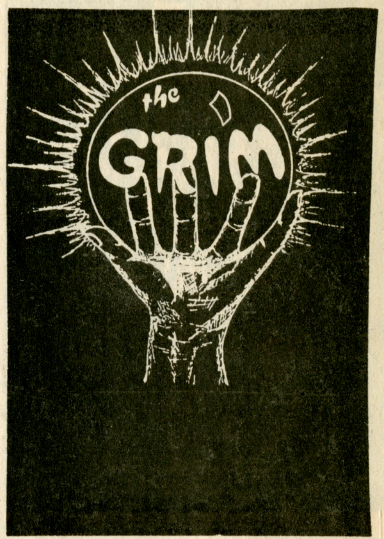
T-SHIRTS



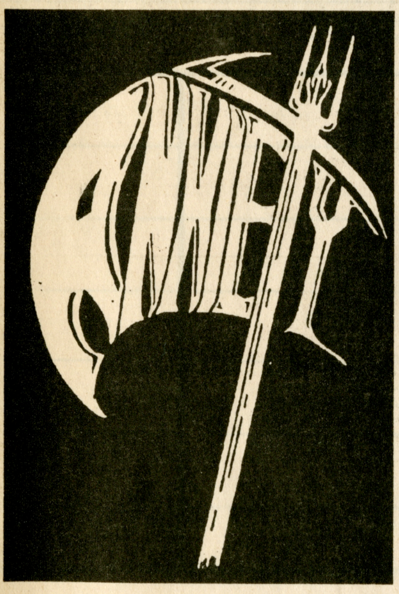
ANIMOSITY
Two-sided. Black and glo-green on red. Size M, L and XL.
TAM01 **$9.65**



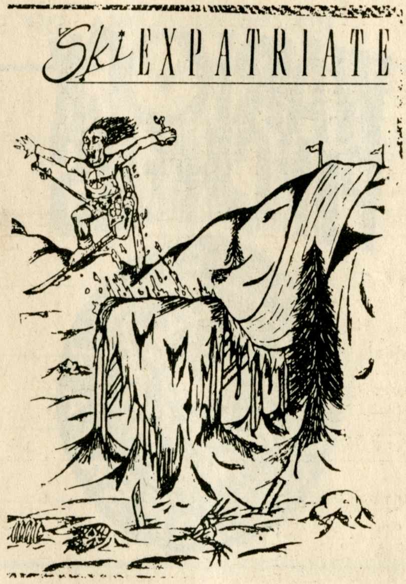
BOMB
"fuckshitchewdead" design. Two-sided. Black ink on a white shirt. Size L only.
TBB01 **$7.15**



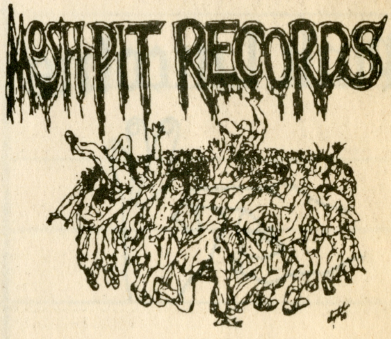
THE GRIM
Two-sided. White on black. Size M, L.
TGR01 **$10.28**



ANXIETY
Two-sided. White on black. Size M, L and XL.
TAI01 **$9.65**

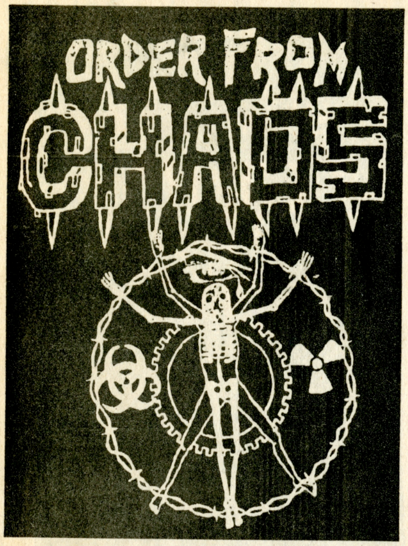

Ski EXPATRIATE

EXPATRIATE
New "Ski Expatriate" design, art by Clayton Lea. One colour. Size M, L and XL.
TEX02 **$9.65**

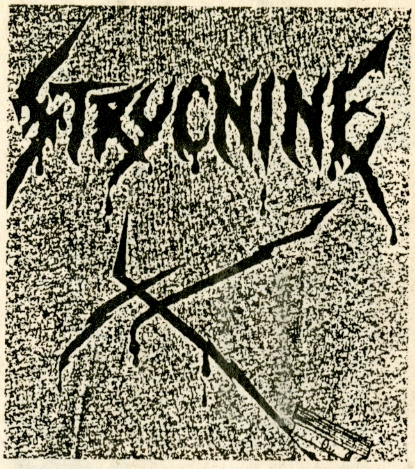

MOSH-PIT RECORDS

MOSH PIT RECORDS
One-sided. Blue/purple with black. Size M, L and XL.
TMP01 **$9.65**

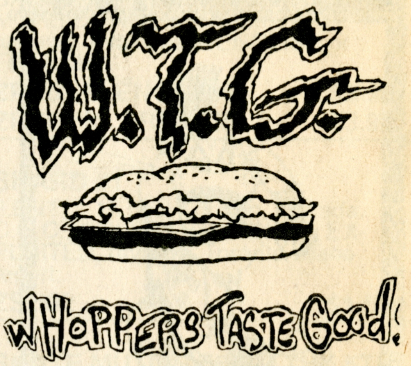
T-SHIRTS


ORDER FROM
CHAOS

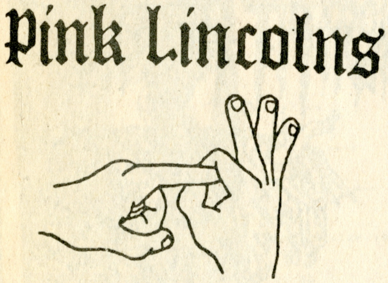
ORDER FROM CHAOS
Big logo in white on black shirt. One-sided. Sizes M and L.
TOR01 $8.40

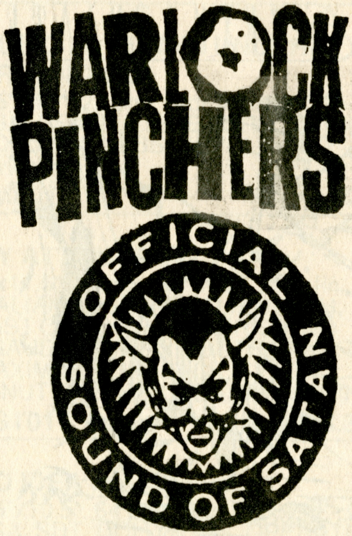


STRYCNINE
Two-sided. Red and black on grey. Size L only.
TST01 $9.75


W.T.G.
WHOPPERS TASTE GOOD!

WHOPPERS TASTE GOOD
Logo and big burger on front, food-core/beermetal symbol on back. Black ink on white shirt. Sizes L and XL.
TWT01 $7.78


Pink Lincolns


WARLOCK
PINCHERS
OFFICIAL
SOUND OF SATAN

PINK LINCOLNS
"finger to hand" design. Black on a white shirt. One-sided. Sizes M and L.
TPL01 $7.15

WARLOCK PINCHERS
One-sided. Black on white. Size XL only.
TCS01 $7.15

ordering information

All prices are postpaid in the USA. Outside the U.S., see the chart at the right.

COLORADO FOLKS: Add 6.5% sales tax.

U.S. funds only. Make cheques/ M.O.'s/ I.M.O.'s payable to MOSH PIT RECORDS. For personal cheques allow 4-6 weeks for delivery. We have a 30 day exchange/money back guarantee. If there is anything wrong with your order, please send it back immediately with an explanatory note so that we can clear it up.

out-of-usa postage:

For each **first** 7", tape and LP ordered, add the amount from the chart. For each **additional LP** ordered, add that amount. No further postage is necessary for additional 7"s or tapes. T-shirts and videos count as LP's.

EXAMPLE: For two 7"s, a tape and two LP's sent Surface Mail to Europe, add **$.50** for the first 7", **$.50** for the first tape, **$2.00** for the first LP and **$.50** for the second LP: a **total of $3.50.**

	1st 7"	1st Tape	1st LP	each additional LP	1st zine (if order is zines only)
Surface Mail, WORLD	.50	.50	2.00	.50	.50
CANADA/MEXICO Air	.50	.50	2.40	0.00	.25
JAPAN/AUST. /ASIA Air	2.00	2.00	7.40	3.00	2.00
EVERYWHERE ELSE Air	1.50	1.50	5.10	2.00	1.70

MOSH PIT RECORDS
P.O. BOX 9545
COLO. SPGS., CO 80932
USA

YOUR NAME ____________________

address ____________________

city/state ____________________

zip/postcode __________ country __________

PLEASE PRINT LEGIBLY!

DATE:

HOW MANY?	CATALOGUE NO. AND DESCRIPTION	PRICE

SUBTOTAL	
(SUBTRACT CREDIT)	
ADD'L POSTAGE	
SALES TAX(in Colo.)	
TOTAL	

If something isn't available, should we:

send alternates? (please list!) _____

send credit slip? _____

send refund cheque? _____

THANKS!!

MOSH PIT RECORDS
P.O. BOX 9545
COLORADO SPRINGS
CO 80932 USA

ADDRESS CORRECTION REQUESTED

THE PIT #4

BIGGER than LiFE

SO WHAT ARE YOU WAITING FOR?